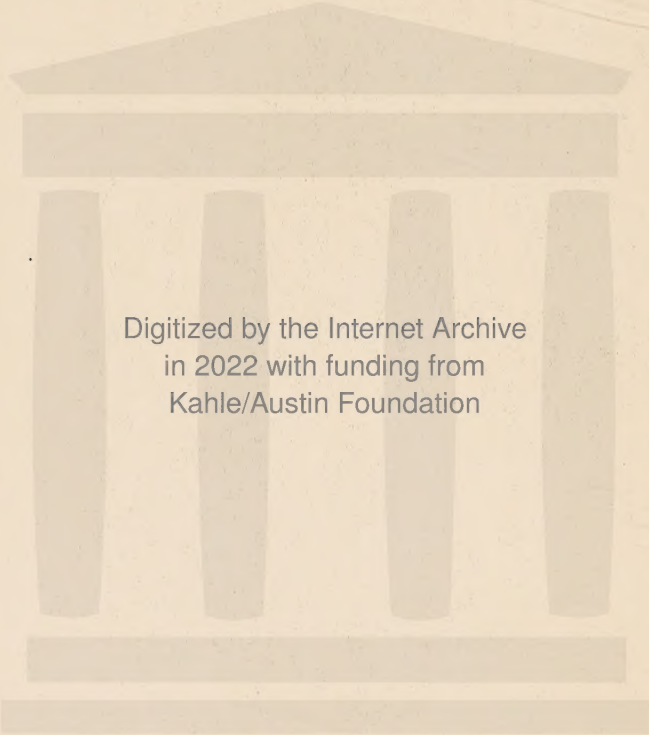








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DRESSMAKING, TRIMMING FINISHING

PERFECTION IN DETAILS
FINISHES AND TRIMMINGS

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WOMAN'S INSTITUTE
OF DOMESTIC ARTS AND SCIENCES
SCRANTON, PA.

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PREFACE

With a knowledge of the first processes of garment construction behind you, you are now ready to take up the little niceties of detail that give such an air of good workmanship to garments. *Perfection in Details* is no misnomer, for through following carefully the instruction in this Section, you can secure an enviable sense of knowing just how to handle the details of finishing to produce smart, perfect-fitting garments.

Quite logically, the beginning discussion is of seams and seam finishes. Here you learn to select seams with regard to their fitness for a purpose and their harmony with fabrics of varying character and weights, and finally how to finish them properly according to their use.

That bugbear of the inexperienced, the setting in of sleeves, is only a matter of knowing how, and once its principles are mastered, there is never again the uncertainty that made it a dreaded undertaking. Each step in the process is carefully explained, the easy, deft, practical ways, the ways to avoid the little inaccuracies that test the patience, and the ways to secure correct results without loss of time or effort.

The finishing of sleeves and neck lines, which have certain points in common, is a further important step in bringing a garment to a recognized state of completion. Every variety of neck and sleeve finish, with or without collar and with or without cuffs respectively, is treated with the same attention to detail that makes every process a sure one and every result a satisfactory one.

Types of opening finishes make up the remainder of the Section and bring you to the point where you are proficient in the finishing of the chief construction details and are ready to become familiar with the finishes and trimmings that produce attractive effects.

In *Finishes and Trimmings*, tucks and plaits, their spacing and grouping, their uses and kinds, and their manners of handling,

are the subject of a thoroughly practical discussion, one of special value and interest on account of the almost universal use of such features.

Types of seam and hem and edge finishes are determined largely by fashion and by the materials and nature of the designs of garments. The explanation, as given here, of how to select and execute them properly, puts into your hands still other valuable dressmaking secrets. Smoothly-fitting hems with absence of creases and wrinkles are assured through careful following of these directions, and thus again perfection in detail is encouraged.

Following this, instruction is given in making and applying ruffles, flounces, and tiers, the right process for every type, methods that simplify the work and secure the right effects.

Types of shirring are next discussed, plain, tucked, corded, and ornamental, the machine and the hand-made varieties, followed by the approved methods of staying these features of decoration and utility.

Not even such points as workmanlike ways of finishing corners have been overlooked in this Section, the making of mitered, square-finished, and tailored corners being described with detail. Types of fastenings and their application for security or easy grace, the inconspicuous application of weights, and the finishing of various sorts of openings, including shoulder and under-arm closings, fill the residue of the pages, and by their very evident importance to a knowledge of dress finishes, supply you with valuable dressmaking information.

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DRESSMAKING

PERFECTION IN DETAILS

IMPORTANCE OF SKILL

1. With dress playing an ever more important role in business and social activities and in sports, appreciation of the art of sewing has developed and increased among modern women. There is a lure in the handling of the new fabrics, for they are more beautiful and varied each season. There is scarcely half the sewing labor on a dress that was necessary in our grandmother's day. Patterns are being perfected to a point where they offer absolute security. Knowledge of fashions is becoming widespread. And so women's inspiration for making clothes is increasing by leaps and bounds.

You have come to a very interesting part of your course and are about to see the realization of the labor that you have put into the beginning lessons. The making of attractive dresses, in short, is to be no longer a vision of accomplishment for you, but a happy reality.

2. You have learned how to make the various stitches and seams. Now you learn how to use them, the kinds of seams to employ in different types of dresses and in different sorts of materials. Also, you learn how to finish them to secure the best effect, this usually depending on the kind of seam and the material in which it is used.

You have learned the principles of elementary garment construction. Now you advance to the more intricate details of making dresses.

You have learned to adapt tissue-paper patterns to your needs and to give them individual expression; to cut out garments and put them together; to make the necessary alterations for variations

in figure, and to fit garments to produce the best effects. And now you learn to finish garments in workmanlike ways.

3. You learn, for instance, that certain fitting effects are obtained sometimes by darts placed at definite positions in dresses, and other times by fulness in similar places. Sleeves are of various kinds and each has construction features peculiar to itself, the proper placing of a sleeve in a dress signifying at once whether a person understands dressmaking or not. Neck lines may be finished in a number of ways, depending on whether they are collarless or not. And the same is true of sleeves, cuffs, and openings calling for finishes that must be known if a smart and perfect effect is to be the result.

Then there are the openings by means of which a dress is put on and taken off. These usually depend on the style of the dress, but it is important to know whether a binding or facing is right, whether a placket should be made decorative or concealed.

4. In the proper and skilful handling of all these details lies much of the style value of a garment, while inattention to them bespeaks the amateur or the hasty sewer. And so, as you go through this Book, make yourself so familiar with the methods taught that they become your servants, ready to be employed without conscious thought or effort. Then, when you make a dress, its finished appearance will reward you many times, for it will show skill and a knowledge of your work, points always evident in the product of a good dressmaker.

APPROPRIATE SEAMS

KINDS AND POSITIONS

5. Seams play such an important part in garment construction that they are the logical point from which to start a discussion of dress development. Custom, regulated by common-sense and appropriateness, has decreed that certain seams shall be used in certain places and just as authoritatively that certain materials shall be put together in certain ways. As a student, therefore, you need be troubled by no uncertainty. You have only to rely on the rules that are set down for your guidance, realizing that these have been worked out through experience and that there is a well-

defined reason back of the unanimous acceptance and practice of each one.

6. Construction Seams.—The *shoulder*, *under-arm*, and *sleeve seams* of a blouse or dress are considered the chief construction seams, because it is through them that the various pieces take on the form of a garment. Sometimes there are *waist-line seams* and additional *skirt seams*, and in such an event they, too, belong among the construction seams. In most cases, these construction seams are made alike throughout the garment; that is, if plain seams are used on the shoulders and under the arms, they are used for the other seams as well. If French seams occur in one place, they are uniform in the garment. The chief concern is to choose the correct seams to use in each garment, the choice being made largely according to the material used, but also being governed to a certain extent by fashion.

7. Indicating Notches.—In connection with seams, keep in mind what was said in a previous lesson regarding the notches used as construction aids. If the material frays readily or you are not sure whether the seam allowance will be sufficient, mark the notches with tailor's tacks or chalk. If the material and seam allowance will permit cut notches, clip only the smallest possible amount of the seam.

SEAMS FOR DIFFERENT FABRICS

8. Seams in Sheer Fabrics.—When sewing on transparent materials such as net, chiffon, organdie, mousseline, Georgette, and similar weaves, it is essential to select a seam finish that will conceal all raw edges. Choice should be made, therefore, of the French or standing fell seam, the French seam being appropriate for the joining of comparatively straight edges, and the standing fell being used to better advantage on curved or bias edges or when a gathered and a straight edge must be seamed together. In certain cases, when the daintiest possible effect is wanted, the seam is basted as for a plain seam, and a row of machine hemstitching placed along the line of basting. The seam allowance is then trimmed away as close as possible to the hemstitching. This is especially good finish for lace.

9. Seams in Medium-Weight Fabrics.—The plain seam, because it is flat and smooth, as well as adaptable, is the most commonly used

seam in general sewing. It, with the lapped seam, will take care of practically any joining in average-weight materials, the inside finish being regulated by the weave and texture.

For a tailored appearance, when a double row of stitching outside the garment is used as a trimming feature, the flat fell seam may be employed. The seam may be used on a variety of materials, depending on Fashion, although, as a rule, only the most definitely tailored or sports garments, which will be subject to hard usage, are finished in this manner.

10. Seams in Heavy Materials.—The heavier the fabric, the simpler should be the seam finish, so that practically all fabrics difficult to handle because of thickness or weightiness of texture, require the plain seam, or, in some cases, the lapped seam.

FINISHING PLAIN SEAMS

11. Because of the nature of the plain seam, having as it does two raw edges, some method of finishing the edges must usually be applied to give a neat effect and to overcome the fraying that occurs with many fabrics. The method to use depends largely on the fabric, but the time one has to devote to the work and the effect desired also enter into the matter.

12. Finishing the Edges Plain.—A very effective method of finishing seam edges plain and the one most often used, consists in

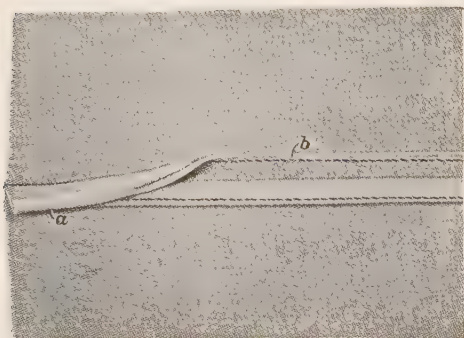


FIG. 1

trimming them and then *overcasting* them. Either press the seams open and overcast each edge separately or overcast them together, doing the overcasting as described and illustrated in *Essential Stitches and Seams*. This method is appropriate for all heavy cottons, linens, such silks as flat crêpe and faille, and woollens that

are firmly woven; in fact, for any medium- or heavy-weight fabric that does not fray readily.

13. Current usage, desiring quick finishes, favors the pinked seam edge as a substitute for overcasting. This may be accomplished by the use of pinking scissors or machine, or a special sewing-machine attachment.

14. Turning In Or Covering the Edges.—

For a more finished effect, particularly in the case of an unlined coat, the edges may be turned in once and stitched. First, press the seams open; then turn the edges back on themselves, as at *a*, Fig. 1, and *stitch* along the turned

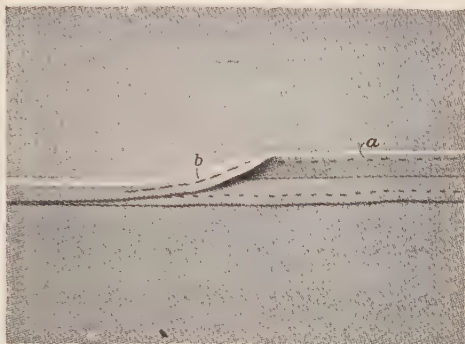


FIG. 2

edge, as at *b*, taking care not to stitch through to the right side of the garment. Running-stitches done by hand, as in Fig. 2, may be substituted if time permits or hand-work is preferred. In applying the stitches, make them short on the right side, as at *a*, and a little longer on the wrong side, as at *b*.

15. If the material frays very easily, as is the case with some satin, ratiné, and many woolen materials, the edges should be bound with straight seam-binding tape, which is made for the purpose and may be had in cotton or silk. To prepare the binding for use, crease it lengthwise a little to one side of the center so that the two selvage edges do not quite meet, and press the crease with a hot iron. Next, press the seam open and slip the creased binding over the edge with the narrower part to the right side, as

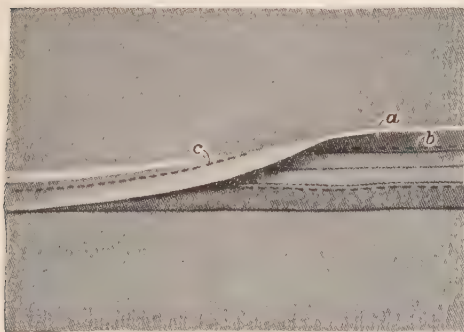


FIG. 3

at *a*, Fig. 3. Working very close to the selvage edge on that side, secure the binding tape to the edge of the fabric with running-

stitches, as at *b*. These will be a little farther from the edge on the other side, as at *c*, due to the wider fold on that side, a plan that insures the catching of both edges in the stitching.

CONSTRUCTION FEATURES

NEED FOR PERFECTION

16. In the making of dresses, there are certain construction features that are common to all as well as other points that occur in so many as to make them outstanding as dressmaking principles. Seemingly endless may be the variation of style effects, but the method of handling every garment, if reduced to its simplest terms, will be found to have certain points in common with every other garment and to rely for its success largely on the manner in which such details are handled. Carelessness with regard to any one of them is fatal to the final effect, a dress that is well-finished in all other respects, for instance, betraying its amateurish origin by a clumsily finished neck line, by sleeves that are set in awkwardly, or by an opening that carries a poorly executed finish.

As you go through this Section, study every page with the appreciation of its importance to you. Be sure that you visualize each process clearly and that you follow each step with the care that it deserves. It is the sum of attention to the little things, you know, that makes perfection, and of nothing is this truer than of the construction features that go toward the making of garments.

DARTS AND GATHERS

USES AND POSITIONS

17. Darts, whether stitched down or in the form of plaits or gathers, are used to aid in fitting and also to keep the grain of the fabric as straight as possible while following the curves of the feminine figure. Without darts, the material tends to draw or sag even on the slender type, but especially if the figure is at all full.

Darts may be introduced at the shoulder seam, the under-arm seam, or at the waist line. Waist-line darts may extend from the waist line down in the back of the skirt, if there is a joining here, or, in the case of a one-piece dress or blouse, vertical darts may

extend both above and below the waist line, either at the back or front or both. These darts are deepest at their centers and taper to nothing at their ends, while the regulation darts, which extend from a seam, are deepest at the seam edge and taper to nothing at the end.

18. The material of skirt darts is, as a rule, folded in and stitched in dart form. This plan is generally followed for shoulder and under-arm darts also, although these may be in the form of tucks or shirring, depending on the effect desired and the type of material being used, sheer, soft fabrics lending themselves best to tucks or shirring, and firm weaves to stitching and pressing flat.

SHOULDER FULNESS

19. **Gathering Shoulder Fulness.**—If the material is very sheer and soft or transparent, the fulness that is allowed by many patterns on the shoulder line of a dress or blouse front is usually taken up in gathers or shirring, as darts would show through and give an undesirable effect. Such gathers may be concentrated in a short space at the center of the shoulder line or spread out to cover practically the entire length of the seam, the method of handling being the same in either case.

On the marked seam line, run a row of fine running-stitches, either entirely across or for a short distance at the center, as at *a*, Fig. 4. Cut the thread, leaving an end of several inches, and tie a knot, as at *b*, so that the stitches will not pull out, but do not tighten the gathers. Below this row, $\frac{1}{4}$ inch, run a second row, as at *c*. If the gathers run all the way across the shoulder, two rows are usually enough. But if the fulness is drawn to the center, as many as five or six rows may be used, as shown. When all are in, draw up the fulness so that the front-shoulder line exactly fits the back-shoulder line, and, threading each one of the threads in a needle, draw it through to the wrong

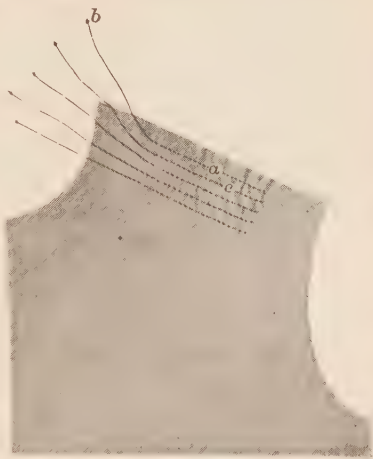


FIG. 4

side and fasten with a few back-stitches, when it will appear as in Fig. 5. Then, stitch the shoulder seam through the upper row that was run on the marked seam line, as at *a*.

20. Placing Shoulder Fulness in Darts.—Another means of disposing of shoulder fulness is by the use of from one to four darts, a dart being a tuck that runs out to nothing at one end. The dart is usually stitched on the wrong side. When stitched on the right side, the stitching becomes a trimming feature.

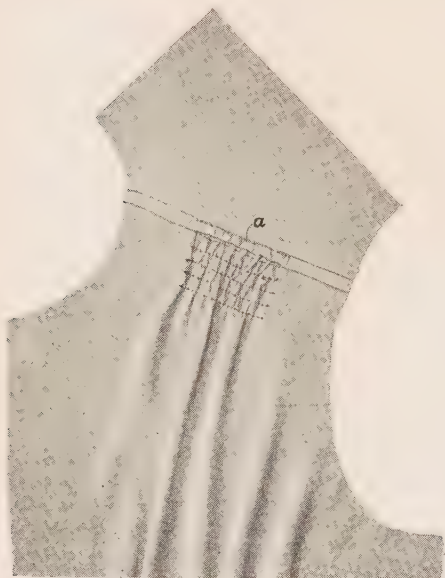


FIG. 5

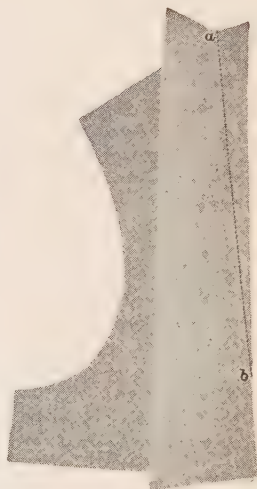


FIG. 6

21. To make darts that show no stitching, pin in the fulness allowed so that the width of the front-shoulder line equals that of the back and the fold of material thus made is on the wrong side. If only one dart is to be made, take up all the fulness in it and locate it at about the center of the shoulder seam. If two or more are to be used, divide the fulness equally and locate them at the points that give the most becoming lines.

The length and width of a dart are usually marked on the pattern. If they are not, experiment with pins until you have a pleasing line, placing one at the shoulder line and putting in the others, each nearer to the fold than the one above it, so that the dart runs out

to nothing at the point. Then replace the pins with basting-stitches. Be very careful to have the darts on the right and left shoulders alike, both in length and in the direction in which they run.

On the line of basting, machine-stitch each dart, beginning at the top, as at *a*, Fig. 6, keeping your line of stitching perfectly straight and running it out to nothing at the lower end, as at *b*. Tie the ends of the threads securely at the point. Then smooth out the front section, and, working on the wrong side, press the dart flat, usually so that the fold turns toward the neck line and away from the sleeve.

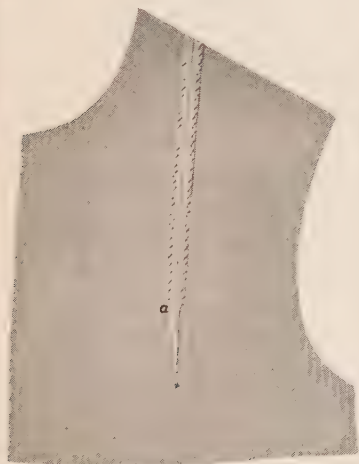


FIG. 7

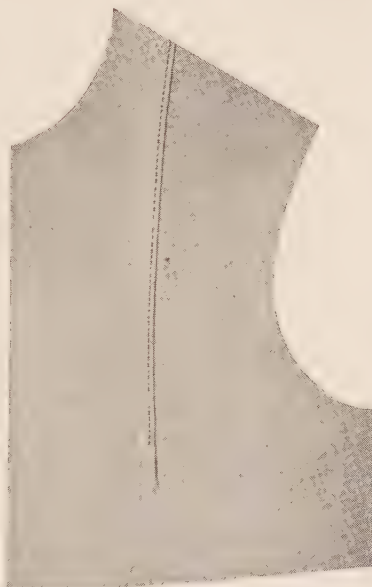


FIG. 8

22. If the material is very heavy, it is advisable to trim the dart to within $\frac{1}{4}$ inch of the stitching, press it open like a plain seam, and overcast the edges, as in Fig. 7. At the lower end, where the dart runs to a point and is less than $\frac{1}{4}$ inch wide, cut along the fold of the dart, being careful not to cut so far as to make an edge that will pull out. Overcast the crosswise edge, as at *a*.

23. If the stitching is to show on the right side and form a trimming feature, proceed as directed for the dart just described until you have finished the basting. Next, before stitching, press the dart flat to within $\frac{1}{4}$ to $\frac{1}{2}$ inch of the lower end, turning the

fold on the wrong side toward the neck line and away from the sleeve. Then, with the right side of the material uppermost, stitch very carefully and accurately just on the edge of the fold, beginning at the upper end, as at *a*, Fig. 8, and ending from $\frac{1}{4}$ to $\frac{1}{2}$ inch above the point of the dart, as at *b*. This leaves a soft, unstitched fold at the end, as at *c*. Draw the ends of thread through to the wrong side and tie them. Remove the bastings and press from the top down to *b*, being careful not to press the soft fold at the lower end.

UNDER-ARM FULNESS

24. Gathering Under-Arm Fulness.—Fulness in the under-arm seam over the bust line, like shoulder fulness, should be gathered rather than taken in with darts if the material is transparent, for the effect of darts showing through is not desirable. To gather such fulness, use two rows of running-stitches as described for the shoulder fulness, having one row on the seam line and the second $\frac{1}{4}$ inch inside of the seam line. The space to be gathered is always indicated on the pattern, and by means of the notches on the front and back pieces, which must be matched in joining the under-arm seam, it is possible to tell how much to draw up the gathers. After the gathers are drawn up and the threads fastened on the wrong side, stitch the under-arm seam; then remove the second row of gathers, which is used in this case only to make the adjusting of the fulness a little easier.

25. Placing Under-Arm Fulness in Darts.—As in the case of shoulder fulness, the under-arm fulness may be disposed of in from one to three darts. Make these just as described for those on the shoulder that have no stitching showing on the right side. Since it is desired to have them as inconspicuous as possible, they are not stitched on the right side. Sometimes they are slanted slightly, but if this is to be done, it will be indicated by the markings on the pattern.

If the bust is very prominent, it is sometimes advisable to use darts both on the shoulder and on the under-arm seam. However, this should not be necessary except in unusual cases.

WAIST-LINE DARTS

26. Purpose.—Waist-line darts, when placed in the back-skirt section and extending downward from the waist-line seam for a distance of 3 to 7 inches, help to give a smooth back line which cannot be accomplished in any other way. In the one-piece dress, or blouse, when they are from 5 to 10 inches long, such darts produce a trimmer waist line, both back and front, without a great deal of constructive effort. Fitting darts of this type must be accurately marked, so that both sides will be exactly alike, for, as a rule, two darts are used, one on each side of the center front and back and equidistant from it. In certain one-piece dresses, a group of two or three tucks may take the place of each dart.

27. Method of Making.—To make these darts in the back-skirt section when there is a joining at the waist line, follow the directions given in Art. 21 for the shoulder dart. If such darts are being used in a one-piece garment, follow the same procedure, with the exception of having the greatest depth at the center and tapering the darts to nothing at both ends.

SLEEVES

28. Varieties.—Though there is seemingly endless variety in sleeves, they really resolve themselves into four or five definite types—the *kimono*, the *drop-shoulder*, the *set-in*, the *raglan*, and the *epaulet*—the classification being based on the shape of the sleeve at the upper end where it joins the garment. Each type of sleeve has certain construction features peculiar to itself. Once the methods of handling these types are understood, any variation of them may be developed without difficulty.

29. Kimono Sleeve.—The simplest type of sleeve is the one generally known as the kimono sleeve, which is formed by extending the shoulder portion of the back and front sections of the garment to cover the arm. The amount of the extension varies from a length just over the tip of the shoulder to elbow length, and sometimes to full length in children's dresses, which are small enough to permit cutting without piecing the material.

The only really successful kimono sleeve has a seam on the shoulder. By means of this seam, which slants gradually from the neck line to the end of the sleeve, a certain amount of fitting is done, which prevents the sleeve from humping up on the shoulder and improves the set of the garment over the bust. Darts are seldom used on the shoulder of a kimono-sleeve dress or blouse, but are often used on the under-arm seam, either at the bust line or at the waist line.

30. Making Kimono Sleeve.—The construction of a kimono sleeve consists merely in sewing up the shoulder and under-arm seams, using the type of seam best suited to the material. Since the shoulder lines, both back and front, are cut slightly bias, care must be taken not to stretch them in joining. As a precaution, pin them together at the neck end of the seam, then at the opposite end, and several places between. Baste, remove the pins, and replace the basting with stitching. Then pin, baste, and stitch the under-arm seams.

If plain seams are used, clip the under-arm seam at the curve, as at *a*, Fig. 9, making four or five slashes in the turn and having them about $\frac{3}{4}$ to 1 inch apart. This prevents the seam from drawing at that point. If



FIG. 9

French seams are used, trim the material very close to the first stitching and make the finished seams about $\frac{1}{4}$ inch deep. Seams of that depth will not draw noticeably.

31. Drop-Shoulder Sleeve.—A variation of the kimono sleeve, known as the drop-shoulder sleeve, consists of a section attached to a short kimono sleeve to make a full-length sleeve. If the kimono sleeve drops to a point about half way between the shoulder and the elbow, the added section is usually cut straight across at the top. If, however, the kimono sleeve drops just over the point of the shoulder, the upper edge of the sleeve section is curved slightly to fit it. The sleeve section is sometimes cut rather full and gathered or shirred at the top just to fit the kimono sleeve.

32. Making Drop-Shoulder Sleeve.—In making an *ungathered, drop-shoulder sleeve*, join the shoulder seam of the garment, and press it open as at *a*, Fig. 10. Then, to the kimono-sleeve edge, join the upper end of the long-sleeve section, as at *b*. Now proceed with the under-arm seam, bringing the ends of the seam, *c* and *d*, exactly together and basting the sleeve seam out from that point and the under-arm seam down from the same point. When the seams are basted, stitch them as one continuous seam.

33. For a *gathered drop-shoulder sleeve*, which is usually of sheer material and is applied in a dress of heavier material, it is customary to emphasize the joining line with a bias binding. To do this, sew



FIG. 10

up the dress seams as for a kimono sleeve, and finish the sleeve edge with a bias binding of self-material, but do not stitch the binding the second time. Next, gather the long sleeve, using one or more rows of shirring, adjust the fulness evenly all around, slip the gathered edge under the bound sleeve edge of the dress so the first row of gathering comes where the binding should be stitched the second time, and pin and baste in this position. Then stitch just inside the binding, catching the gathered sleeve in this seam. If an overlapped seam is used, the binding may be omitted.

34. Set-In Sleeve.—The sleeve most commonly used and the one that is for most purposes most satisfactory, is the set-in sleeve. This sleeve varies from season to season in that it is sometimes set in very smoothly over the shoulder and at other times has some

fulness gathered, tucked, or plaited at that point. In general, however, the method of making is the same.

35. Making Set-In Sleeve.—In preparation for setting in the sleeve, complete the shoulder and under-arm seams of the garment, stretching the front-shoulder edge just a trifle as you pin it to the back in order to make it follow the shoulder curve of the figure more closely. Then, being guided by the marked notches on the inside sleeve line, pin the sleeve, beginning at the armhole and continuing to the elbow, and then starting at the wrist and continuing to the elbow if the sleeve is long. A tight-fitting sleeve usually has a little fulness gathered in or plaited at the elbow. The pattern provides for this by having one seam edge longer than the other and adding perforations or marks on the long side to indicate two points between which the fulness is to be placed. Adjust this fulness in pinning the sleeve, distributing it evenly between the two marks.

If a short sleeve is used, pin it at the armhole, next at the lower edge, and then between the two. Then baste and stitch the seams.

If the material has no right or wrong side, be careful not to make both sleeves for the same arm. A good plan is to pin the seam of one sleeve and then lay the other sleeve alongside it, with the top of each up and the seam edges of both together. Then pin the second sleeve so that the under part of the top curve will be opposite the same curve in the other sleeve.

36. Applying Set-In Sleeve.—Even though there is no apparent fulness in the top of a sleeve when worn, it has a certain amount of ease, allowance for which has been made in the pattern. The manner in which a sleeve is cut, namely on a curved line, makes it readily possible to baste, stitch, and press it so that the finished armhole will have a smooth effect and the sleeve have the necessary ease to take care of the movements of the body.

First, place the sleeve in the armhole, its right side to the right side of the garment and notches matching, and place pins at the notches at right angles to the seam edges, as at *a* and *b*, Fig. 11, pinning just on the seam line on the sleeve side and taking up only a small amount of material. If the under-arm seam of the sleeve is intended to meet the under-arm seam of the garment, pin these together, as at *c*. Otherwise, pin midway between *a* and *b*. Next, pin the direct top of the sleeve, which is marked in most patterns by a perforation of some sort, to the shoulder seam, as at *d*.

Next, place pins, as at *e* and *f*, from $\frac{3}{4}$ inch to $1\frac{1}{4}$ inches each side of the seam, depending on size, keeping the sleeve perfectly flat between these pins, where the material is on the straight grain. Now, half way between *f* and the notches on the same side, *b*, place another pin, as at *g*, dividing any fulness into two equal parts, as shown. Repeat between *a* and *e*. Ease this fulness into the arm-hole by placing pins in the middle of each space, as at *h* and *i*, and then between each resulting space until they are only $\frac{1}{2}$ to $\frac{3}{4}$ inch apart. Then, baste over the pins with small stitches, keeping the sleeve uppermost. Fit the sleeve, making any adjustments necessary, and replace the basting with stitching, the sleeve uppermost.

If the sleeve has considerable fulness as a feature of the design, gather and stroke the fulness and distribute it evenly over the space it is to occupy. Match the notches as just described, pin at right angles to the edges, using plenty of pins, baste the sleeve in, and then stitch it in place.

37. Pressing Set-In Sleeve.—One of the most important points in the finishing of a set-in sleeve

without shoulder fulness is the pressing. Slip the garment wrong side out over the end of the ironing board, or better still a sleeve board, and press the armhole seam open, using just the point of the iron and being careful not to form creases in the sleeve. Next, press the seam together, turning it, as a rule, into the garment for a dress or blouse and into the sleeve for a coat. In sleeves of wool material, dampen and press lightly to shrink the fulness from the material. Finish by pressing hard for a smooth effect. There is a certain lightness of touch essential in the pressing of an arm-hole seam, for by means of the iron and, when necessary, the



FIG. 11

dampening process, the graceful armhole curve of a properly cut, fitted, and stitched sleeve can be emphasized in such a way that it will follow the natural curve of the shoulder and arm. Avoid dragging the iron over the fabric, and follow the grain of the material to prevent a stretched or drawn look. After the seam is pressed, clip the edge, if necessary, to make it lie perfectly flat, and finish the edge to conform with the other seams.

To press the lengthwise seams of a sleeve that is too tight to be drawn over a sleeve board, wrap a towel or a piece of muslin around a tightly rolled and tied magazine, a rolling pin, a broomstick, or anything similar, and slip this inside the sleeve. The pressing can then be done without forming creases in the sleeve.



FIG. 12

38. Raglan Sleeve.—A sleeve that is a favorite for children's clothes and is also much used in women's dresses and coats, is the raglan sleeve. It is distinguished by the fact that the sleeve runs up over the shoulder to the neck line, having two seams, one just in front of, and one just back of, the location of the usual shoulder seam. This sleeve is much liked because it is comfortably loose and at the same time very trim and neat. Also, it gives a natural, graceful shoulder line.

39. Applying Raglan Sleeve.—In making a garment having a raglan sleeve, join the front section to the front-shoulder line of the

sleeve, as at *a*, Fig. 12, and the back section to the back-shoulder line, as at *b*. In doing this, pin first the ends of the seams, next the points where the notches meet, and then several places between, keeping the pins at right angles to the edge. Baste on the seam lines, replace the basting with stitching, and clip at the under-arm curve, as shown, so that the seams will lie flat. Press the seams open.

To complete the sleeve, fold the garment so that the lower ends of the shoulder seams meet, as at *a*, Fig. 13, and pin at this point. Pin the sleeve edges together, working from the shoulder seams at *a* to the ends of the sleeves, and pin the under-arm seam, beginning at the seam line, *a*, and working down. Baste the sleeve and under-arm seams as one seam, and, after fitting, replace the basting with stitching, as at *b*.

If there is shoulder fullness in the front, as there often is in a dress of this type, it is usually disposed of by shirring, as described in Art. 19. When the shirring is done, proceed as just described.

40. Epaulet Sleeve.—A variation of the set-in sleeve, which resembles the raglan sleeve very closely in the method of making, is known as the epaulet sleeve. It

follows the line of a set-in sleeve to the top of the shoulder, where it is extended in a narrow strap effect to the neck line. It is from this strap that the sleeve gets its name.

41. Applying Epaulet Sleeve.—In inserting an epaulet sleeve, begin by pinning the outer end of the shoulder-seam line of the dress-front section to the corner where the front line of the epaulet strap joins the sleeve, as at *a*, Fig. 14. Make a $\frac{1}{4}$ -inch diagonal clip in the sleeve at this corner. Pin the sleeve at the neck line, *b*, and at the top of the under-arm seam line, *c*, and use plenty of pins between these points. Then baste on the seam lines. Be careful in turning the corner, *a*, not to permit it to draw. Join

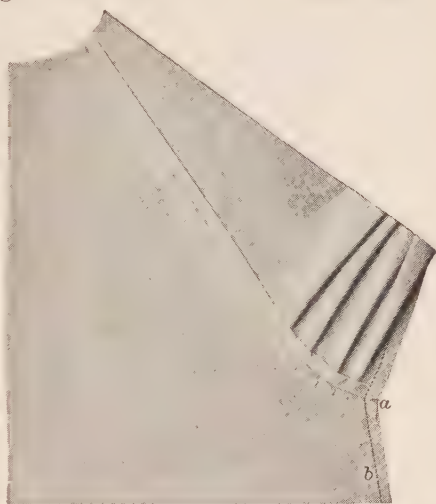


FIG. 13

the back section of the dress to the other edge of the sleeve in the same manner. To complete the sleeve, bring the ends of the seams, *c* and *d*, together and baste the under-arm and sleeve seams in one as for the raglan sleeve. Fit the sleeve, make any alterations necessary, and replace the bastings with stitching.



FIG. 14

42. Pressing Epaulet Sleeve.—In pressing the sleeve, let the seams on the shoulders turn in toward the strap. Very often stitching is done on the right side of this near the seam to emphasize the line. Press the remainder of the seam toward the garment as for a set-in sleeve.

NECK LINES

VARIETIES OF FINISH

43. Like sleeves, neck lines seem capable of infinite variation. But they become quite simple when it is remembered that they fall into two general classes, the **collarless neck line** and the **neck line with a collar**. Collarless neck lines may be bound in various ways, faced, or corded, and collars may be applied so that the dress front contributes to the making of the collar, when they are known as

convertible, or they may be made separately and *applied*, when they permit of varied edge finishes and methods of application.

All of these matters are treated in the sections that immediately follow. A thorough understanding of them makes for perfection of dress finish, for attention to all such details relieves a garment of any amateurish effect it might otherwise have.

COLLARLESS NECK LINES

44. Shaping.—Collarless neck lines are of many shapes, including *square*, *V-shaped*, *U-shaped*, *round*, and *bateau* or *boat-shaped*. Also, they include various combinations of these shapes, as, for example, a neck line that is square or V-shaped at the front and round at the back.

In cutting a dress that is to have a collarless neck line, it is usually most satisfactory to follow a rather high line that fits close up to the neck. Then, during the fitting, the neck line may be shaped becomingly by outlining it first with pins to get the effect desired and then cutting on the marked line. In cutting out the neck line, follow the line of the pins from the center front to the center back on one side; then, to insure the two sides being cut exactly alike, fold the cut-out piece over the other side of the dress with the shoulder seams meeting and the original high neck lines together. Pin in several places and cut along the lower edge of the folded-over section.

45. Binding a Neck Line.—With the collarless neck line cut in the shape desired, choose the best method of finishing the edges. If it is desired to have the finish accent the line of the opening somewhat and yet not be too conspicuous, a narrow bias binding of self-material or prepared bias binding is excellent. Bias is used because it is somewhat elastic and conforms to the shape of the neck line readily, while the straight binding would not.

46. Methods of Applying Binding.—Binding may be applied by hand, by machine, or by a combination of the two methods. On the heavier wash materials, such as ginghams and linens, and the heavier silks, such as flat crêpes, machine-stitching is preferable because it contributes to the tailored effect that one usually wishes to bring out in dresses of these fabrics. But if the material is *voile*,

sheer linen, crêpe de Chine, chiffon, or any similar soft or sheer material, it is desirable to have the work done very neatly by hand, as this gives a softer effect in keeping with the nature of the fabric. If time is an object, the first stitching can usually be done on the machine, as it is covered by the folds of the binding.

47. Applying Binding by Machine.—If the binding is to be applied by machine, cut it on the true bias, exactly 1 inch wide. In binding a neck line or any other edge where the ends of the binding must be joined, start on a straight or slightly curved edge so that the joining will not come in a corner, for the joining seam would prove bulky and somewhat difficult to handle in such a place.



FIG. 15

Place the right side of the binding to the right side of the material with their edges even. Beginning about $\frac{3}{8}$ inch from the end of the bias strip, baste $\frac{1}{4}$ inch from the edge, as at *a*, Fig. 15, or in the crease of a prepared binding, holding the binding slightly taut and continuing around the entire neck line until the starting point is reached. The last stitch should just meet the first one.

Then, following a straight lengthwise, or warp, thread of the material in the bias binding, crease back the first end of the bias, letting this crease run directly over the first stitch taken, as at *b*. Next, bring the other end of the bias up to the first end so that a lengthwise thread of it just meets the crease, *c*, and crease the material along this thread, as at *d*. Cut away the surplus bias from both ends, $\frac{1}{4}$ inch from the creases, as at *e* and *f*, following a thread of the material in cutting. Using running-stitches, join the two ends,

keeping the seam in the creases. This makes a perfect lengthwise joining. Press the seam open and replace the basting, *a*, with stitching, letting this run across the open joining seam.

To complete the binding, crease it well over the stitching, which on the wrong side appears as at *a*, Fig. 16, and bring the free edge

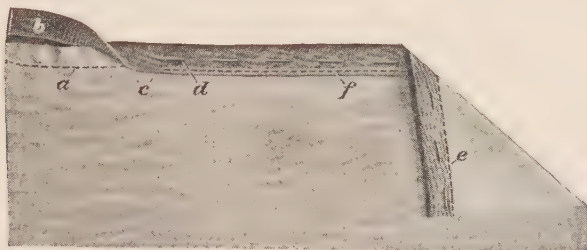


FIG. 16

to the wrong side, turning the raw edge under $\frac{1}{4}$ inch, as at *b*. Let the crease of this turn, *c*, extend a little beyond the stitching, *a*, and baste accurately in place, as at *d*. Then, from the right side, stitch just off the edge of the binding in the crease, as at *e*. On the wrong side, this stitching will appear as at *f*.

48. Applying Binding by Hand.—If the binding is to be applied by hand, cut it $\frac{3}{4}$ inch wide. Do the first stitching as directed in

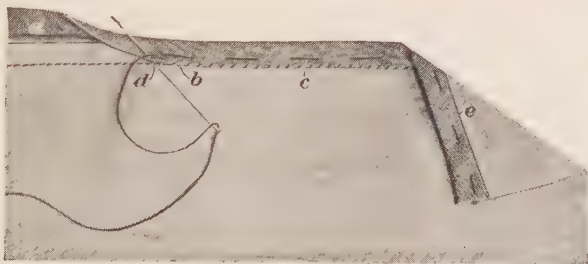


FIG. 17

Art. 47, but $\frac{3}{16}$ inch from the edge. Make the turn on the free edge $\frac{3}{16}$ inch deep, as at *a*, Fig. 17, bring the creased edge just to the first stitching, as at *b*, and baste in place, as at *c*. Then secure the edge with hemming-stitches, as at *d*, taking the stitches through the machine-stitching instead of through the material, and then catching up a few threads on the very edge of the turn

of the binding. In this way, no stitches show on the right side, which appears as at *e*. In making a binding, both sides of which will be exposed to view, use slip-stitching instead of hemming-stitches, as this gives the same effect on both sides.

49. Dresses for small children often have considerable gathered fulness at the neck line. Before binding such a neck line, adjust the

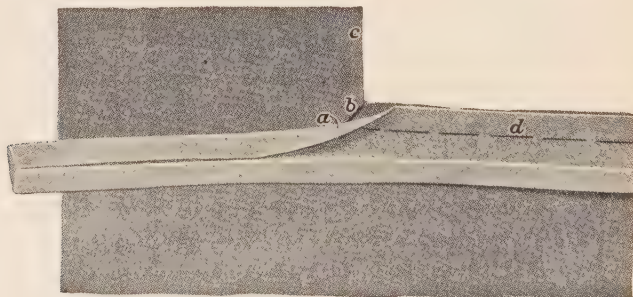


FIG. 18

fulness very carefully to make sure that it is even on the two sides. Then, in basting the binding in place for the first stitching, hold the gathered neck line toward you and the bias binding away from you, and use small basting-stitches. Also, keep the gathered side uppermost while stitching on the machine.

50. Binding Neck Line Containing Corners.—With a collarless neck line, it is sometimes necessary to have a short opening slash at the front or back, the points thus formed occasionally being laid back as revers. Such a slash is bound in one with the neck line. Also, in the case of the square or V-shaped neck line, there are corners to turn. Turning binding at points and corners is not at all difficult, but requires care to produce a neat effect.

51. In turning an *inside corner*, such as results in a square neck line, the point of a V-line, or the end of a slash, the important point is to allow no excess fulness of the binding to work in, as this forms more bulk at the corner and prevents a neat finish. To avoid this, in basting on the binding, stretch it slightly at the corner, let your stitches run $\frac{1}{4}$ inch past the corner, as at *a*, Fig. 18, slash the corner diagonally almost to the basting, as at *b*, and then draw the edge *c* down so that it forms a straight line with the edge *d*. This

causes the material to form a fold at the corner, as at *a*, Fig. 19, while the slash opens up, as at *b*, and allows the corner to straighten out. Continue the basting, keeping the binding even with the neck-line edge. When replacing the basting with stitching, keep the neck-line edge uppermost, hold the fold in the material toward you, and stitch just to the end of the slash at the corner. With the

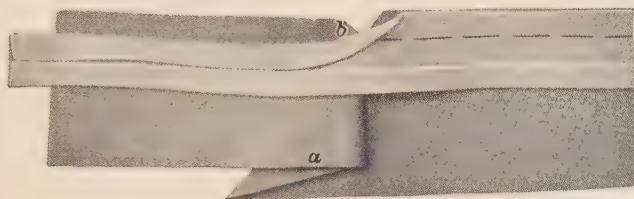


FIG. 19

needle in the material, lift the presser foot, swing the fold away from you, and continue stitching. The corner of the binding then stands up at right angles to the neck line.

Complete the binding in the usual way, using either hand- or machine-stitching. When the free edge is turned to the wrong side and stitched, the finished binding will form a little crease or fold at the corner. When pressed, this will be flat, but may be tacked if a mitered effect is desired.

52. If an *outside corner* is to be turned, such as a corner on a lapel, baste for the first stitching $\frac{1}{4}$ inch from the edge of the binding or in the crease of a prepared binding, letting this basting run to a point $\frac{1}{4}$ inch from the corner, as at *a*, Fig. 20. Do not break nor fasten the basting thread. Then, holding the binding so that the edge of it comes flush to the corner, as at *b*, and continues around the corner even with the other edge, as at *c*, crease the binding on the direct bias so that the crease runs straight across from side to side, as at *d*. Then bring the free edges together at the point where

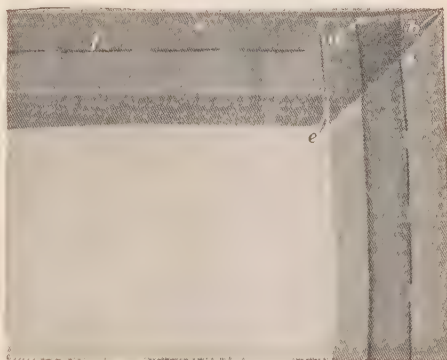


FIG. 20

they exactly meet, as at *e*, and crease through the two thicknesses of the binding from *b* to *e*. If the corner is a right-angle corner, these creases will run on the thread of the material, but if it is either more or less than a right angle, the creases will not follow the threads. Slip the needle through the two thicknesses of the binding at *a* and continue basting $\frac{1}{4}$ inch from the edge on the other side of the corner, as at *f*.

53. When replacing the basting with stitching, stitch to the point *a*, Fig. 21; then lift the presser foot, raise the needle out of the material, and pull the material just as though you were going to break the thread, but only far enough to bring out sufficient thread to make a loop that will go over the fold of the binding at the corner, as at *b*. Then turn this fold in the opposite direction, insert the needle $\frac{1}{4}$ inch from the second edge and as near as possible to point *a* where the last stitch ended. Continue the stitching $\frac{1}{4}$ inch from the second edge, as at *c*. With the first stitching completed, turn the binding to the wrong side and prepare for the second stitching. On the right side, the binding will form a neat diagonal fold to the corner. Make a similar fold on the wrong side, baste and stitch.

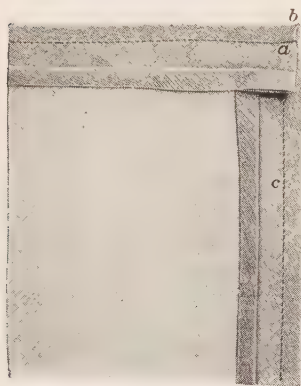


FIG. 21

54. Applying Double Binding to Neck Lines.—A very good method of applying self-bindings to chiffon, sheer crêpe, or any material that is not heavy, is by means of a double binding. It is the correct method to use not only on neck lines, but on any bound edge that is to be emphasized in sheer material.

Cut the bias to be applied in this manner four times the width you desire the finished binding, plus $\frac{1}{2}$ inch for seam allowance. Then fold the bias strip lengthwise through the center, right side uppermost, and crease the fold with a warm iron. Next, baste and stitch the two raw edges of the strip together to the right side of the edge that is to be bound, as at *a*, Fig. 22. Fold the creased edge of the bias strip over to the wrong side and secure this just over the first row of stitching with whipping-stitches, as at *b*. On the right side, the binding will appear practically the same as

any other binding, except that it will be somewhat rounder. This effect, as well as the extra weight that the binding gives, is very desirable for some purposes.

55. Facing a Neck Line.—When a very flat, inconspicuous finish is desired, a facing is generally used. This may be any desired width from $\frac{1}{4}$ inch to 1 inch finished, or, in the case of an ornamental facing turned to the right side, it may be much wider.

Facings are of three kinds, *bias*, *straight*, and *shaped*. The bias facing is the one most commonly used as it can be applied equally well to straight or curved edges. Straight facings can be used only on straight edges, as for example, on a square neck line. Shaped facings are used on neck lines of any shape where it is desired to have the grain of the dress material and that of the facing run in the same direction at all points.

The average finished width for a bias facing is $\frac{1}{2}$ inch. To make a facing of this width, cut it 1 inch wide on the true bias. Do the first stitching exactly as the first stitching of a binding is done. If there is a decided inward curve, as, for example, on a round neck line, hold the facing a little full in basting around the curve. If there is an outward curve, as on a scallop, stretch the edge of the facing a little. Bring the free edge over to the wrong side and make a crease in the dress material from $\frac{1}{16}$ to $\frac{1}{8}$ inch from the seam line, as at *a*, Fig. 23, so as to prevent the edge of the facing, *b*, from showing on the right side. Turn the free edge under $\frac{1}{4}$ inch, as at *c*, baste it in position, as at *d*, and secure the edge with slip-stitching or with hemming-stitches done by hand, as at *e*, making these as inconspicuous as possible.

In the case of an ornamental facing turned to the right side, slip-stitching or machine-stitching, done very close to the crease of the turn, may be used for the second stitching.

56. Facing a Neck Line Having Corners.—In turning corners with a facing, handle them in exactly the opposite way to that used

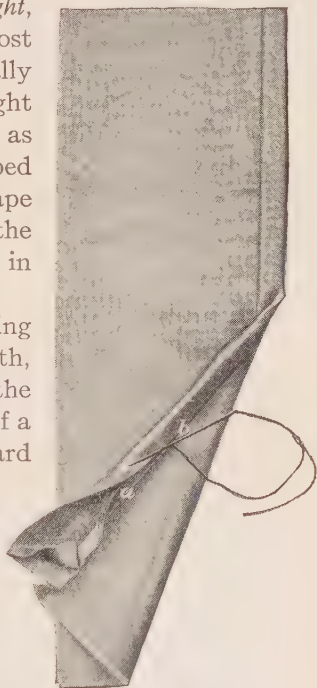


FIG. 22

in turning corners with a binding; that is, allow fulness when facing inside corners and none when facing outside corners.

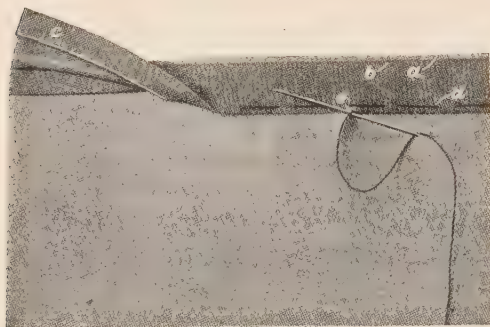


FIG. 23

57. In turning an *inside corner* with a facing, proceed as illustrated in Fig. 24. Use a prepared binding or press in a $\frac{1}{4}$ -inch turn along one edge, as at *a*. Place the other edge even with the edge to be bound, right sides together, and baste $\frac{1}{4}$ inch

from the edge, as at *b*, continuing to a point $\frac{1}{4}$ inch past the corner, as at *c*. Do not break nor fasten the basting thread. Then make a diagonal fold in the facing, as from *d* to *e*, taking up just enough of the facing to turn the corner squarely, as shown. Bring the edge of the facing even with the edge of the material on the other side of the corner, as at *f*. Slip the needle through the two thicknesses of the facing at *c* and continue basting $\frac{1}{4}$ inch from the edge on the other side of the corner, as at *g*.

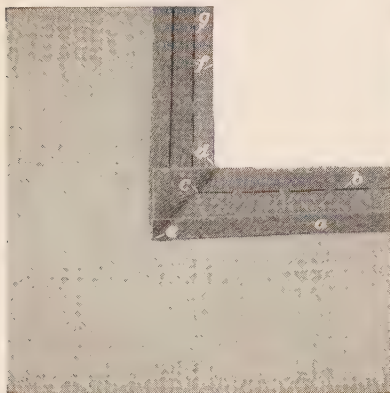


FIG. 24

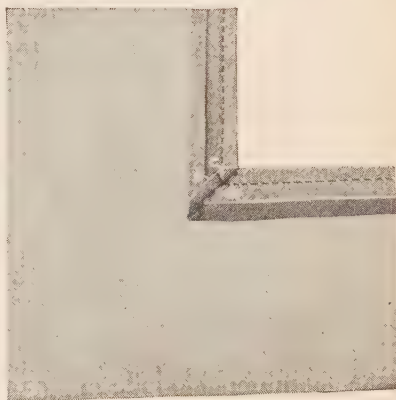


FIG. 25

Before replacing the basting with stitching, join the two thicknesses of the corner fold with running-stitches done along the crease from *d* to *e*, these being shown at *a*, Fig. 25. Then trim away the surplus material to within $\frac{1}{4}$ inch of the stitches, as at *b*, to complete

the miter. When you reach the point *c*, Fig. 24, in stitching along the basting, loop the thread over the seam, as described in Art. 53 for the binding on an outside corner and as shown at *c*, Fig. 25, insert the needle again on the other side of the seam as near the last stitch as possible, and continue stitching along the line of basting. Before turning the facing to the wrong side, clip the direct corner from *d*, Fig. 24, almost to the stitching at *c*, Fig. 25, in order to make a perfectly square corner. Complete the facing in the usual way.



FIG. 26

58. When facing an edge that turns an *outside corner*, baste $\frac{1}{4}$ inch from the edge to a point $\frac{1}{4}$ inch from the corner, as at *a*, Fig. 26. Then clip the facing, as at *b*, so that the corner can be turned abruptly to prevent unnecessary and undesirable fulness. Bring the facing even with the edge on



FIG. 27

the other side of the corner, as at *c*, and continue basting, as at *a*. After the basting is replaced by stitching, miter the corner of the facing by making a row of tiny running-stitches from *a* to *e*, or a point $\frac{1}{4}$ inch from the opposite edge of the binding or on the creased

line it prepared binding is used, taking these stitches through the two thicknesses of the fold. Trim away the surplus binding to within $\frac{1}{4}$ inch of the running-stitches. Then turn the facing to the wrong side, work out the corner so that it is square and flat, fold under the edge of the facing $\frac{1}{4}$ inch, and secure it with slip-stitches or hand hemming.

59. Finishing Edge With Covered Cord.—A very dainty finish that is much used on the neck lines of dresses, particularly those of taffeta and organdie and of voile of the French hand-made type, is the covered cord. For this finish, which is illustrated in Fig. 27, cut a strip of bias self-material $\frac{7}{8}$ to 1 inch wide. Provide a cotton cable cord of the desired size and fold the bias over this so that one edge extends beyond the other $\frac{1}{4}$ inch, as at *a*. Secure the cord in the fold by means of a row of fine running-stitches taken through both thicknesses of the bias and close to the cord, as at *b*.

Place the covered cord over the right side of the material with the short edge of the bias next to, and even with, the neck-line edge, as at *c*. If the finish is to be done entirely by hand, as is often desirable, it is not necessary to baste the cord in place; tiny running-stitches, as at *d*, which will be permanent, may be used instead. Take these very close to the cord so that they come directly over those at *b*, these two rows of stitches together appearing as at *e*.

Turn the bias to the wrong side so that only the cord appears on the right side, as at *f*, and press up to the corded edge on the wrong side to crease the neck-line edge and shape the raw edge of the bias. Turn the wider edge of the bias over the shorter one, as at *g*, and take small running-stitches, as at *h*, near the edge of the turn and through both edges of the bias and the raw edge of the neck line. The edge of the bias may be held to the dress by tacking it as invisibly as possible every 2 or 3 inches, as at *i*.

NECK LINES FINISHED WITH COLLARS

60. Convertible Collar.—A type of neck finish that is much used is the convertible collar. It consists in cutting the neck line to fit well up to the base of the neck, slashing the dress front down on the center line from the neck line, applying a double, straight strip of material to the neck line of the dress, and allowing the parts of the dress front at both sides of the slash to turn away from it to form

lapels. Such a neck-line finish is known as a convertible collar because it can be worn either high or low. The length of the center-front slash depends on the depth desired for the opening and the lapels, the edges of the opening slash becoming the edges of the lapels. The sailor, or middy, collar is a variation of this neck finish, as is also the scarf collar.

If the wrong side of the material is unattractive, it is necessary to face the lapels. But if the material is alike on both sides or if it is desired to show both sides of crêpe satin or other double-faced

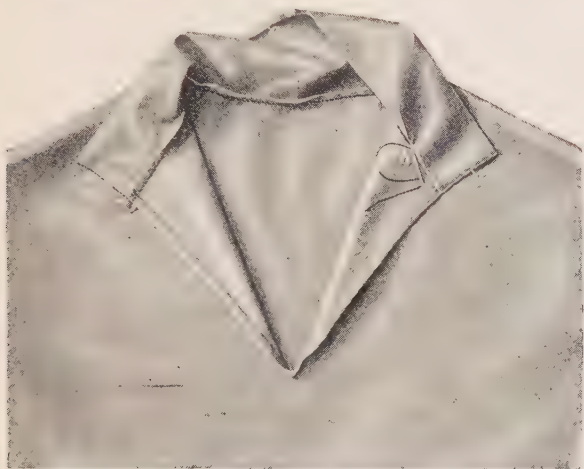


FIG. 28

fabric, the raw edges of the opening slash may be bound with contrasting or self-material.

61. Binding the Front Opening.—Apply the binding as shown at *a*, Fig. 28, in the manner described in Art. 48, letting the first seam run out almost to nothing on both sides at the end of the slash to prevent drawing the material at that point. Then slip-stitch the free edge in place so that, when the lapels are turned back, no stitches show.

62. Applying Convertible Collar.—After completing the shoulder seams, you are ready to apply the collar. For this, cut a straight piece of material as long as the distance around the neck line of the dress plus 1 inch for ease and seam allowances and twice as wide as the finished width desired plus $\frac{3}{4}$ inch for seams. Baste one length-

wise edge of the collar to the neck line, right sides together, edges even, and each end extending a seam's width beyond the bound edge of the lapel, as at *b*. If French seams are used on the shoulders of the dress or blouse, turn these toward the front as the collar is applied. If plain, overcasted seams are used, press them open. Replace the basting with machine-stitching, $\frac{3}{8}$ inch from the edge, and press the seam away from the neck line onto the collar, as at *c*.

Now fold the collar lengthwise so that the right side is in and the free lengthwise edge extends $\frac{3}{8}$ inch beyond the stitching just done, as at *d*. Stitch across the ends of the collar, as at *e*, keeping the stitching in line with the outer edge of the binding on the lapel, and tie the threads securely at both ends of the seam. Next, turn the collar right side out, when the ends will appear as at *f*. Turn under the free edge $\frac{3}{8}$ inch, as at *g*, bring the turned edge over just to cover the stitching on the other edge of the collar, and slip-stitch it to the neck line, as at *h*.

Sometimes the binding on the opening slash is extended to go around the collar as well. In this case, apply the collar before binding the opening slash. Then cut the bias long enough to bind the collar and the slash in one.

63. If a *scarf collar* is desired, allow, in addition to the measurement of the neck line, the length desired for the two scarf ends. Such a collar is sometimes wider than the usual convertible collar. To apply it, pin the exact center of one lengthwise edge to the center back of the neck line with their right sides together and their edges even. Working from there on both the right and the left sides to the center-front opening, baste the collar to the neck line and replace the basting with machine-stitching. Next, fold the scarf collar lengthwise through the center, with the right sides in, and baste a $\frac{1}{4}$ -inch seam from one end of the stitching down the side and across the end of the scarf; repeat at the other end of the scarf. Replace the basting with stitching. Then turn the scarf ends right side out, turn in the raw edge of the collar opposite the stitching that holds it to the neck line, bring the turned edge over the line of the first stitching, and slip-stitch or hem by hand.

64. Facing a Front Opening.—The facing of a front opening, which is sometimes called the underfacing, may be of self-material or of a contrasting material for trimming interest. If the pattern

used does not supply a pattern for the facing, outline it on a duplicate of the blouse- or dress-front pattern. To do this, draw a straight line from a point at approximately the center of each shoulder line down to a point 2 or 3 inches below the depth desired for the center-front opening. These lines may be parallel to each other and to the center-front line or converge slightly toward the lower end. Connect the lower ends of these two lines and cut on the outline thus formed.

Cut a facing with the aid of this pattern and mark both the dress front and the facing to equal depths on the center-front lines, following the lengthwise threads of the material. Make one $\frac{1}{4}$ -inch turn



FIG. 29

toward the wrong side on the two sides and lower edge of the facing and stitch, as at *a*, Fig. 29, this stitching appearing as at *b* on the right side. Avoid using two turns as for a hem, as the result would be a bulky ridge that would leave a mark on the right side of the dress when pressed over.

Put the facing on the dress front with their right sides together and the edges of the shoulders, neck lines, and marked front openings exactly matching. Baste on the front-opening line and stitch $\frac{1}{4}$ inch to the right of the center from the top to within 2 inches of the lower end of the opening and then gradually tapering it off, as at *c*, and running it out to almost nothing at the point, as at *d*.

Turn the material around, with the machine needle as a pivot at *d*, and stitch back to the top on the other side of the center. Remove bastings and slash on the center line, as shown.

Turn the facing to the wrong side of the dress front, taking care that the neck and shoulder lines are even. Press the lapels, having the seam line come exactly on the edge. Tack the outer edges of the facing to the dress in a few places, keeping the stitches as invisible as possible. Baste and stitch the shoulder seams and apply the collar as described in Art. 62, sewing through both the dress front and the facing as though they were one thickness where they meet along the neck and shoulder edges.

65. Applied Collars.—Applied collars are those that are complete in themselves and do not, as convertible collars do, depend on a part of the dress front to contribute to their finished effect. They are of many sizes and shapes, these features being regulated by fashion. The manner of finishing their edges and attaching them to garments is the same for all shapes and sizes, varying only as single or double thicknesses of the material are used in making the collars.

66. Finishing Edge of Single Applied Collars.—A very satisfactory finish for the edges of a collar of single thickness is a narrow bias binding of contrasting or self-material or braid. Collars of the lingerie type often have their edges finished with rolled hems and lace. If a particularly inconspicuous finish is required, picoted edges are recommended. If the fabric is not transparent, as for example linen, the edges may be finished with hems or fitted facings 1 inch wide, either stitched with very perfect machine-stitching or secured by means of machine-hemstitching. Self-material collars on satin and flat crêpe dresses are frequently finished with very narrow hand-made hems not over $\frac{1}{8}$ inch wide.

The dress itself must also be prepared by having the shoulder seams completed and the opening, whether at the front or the back, finished. In addition to the binding and facing methods of finishing openings already given, others are discussed in a later section.

67. Applying Single Collar With Facing.—To apply the collar, pin the center back of the collar to the center back of the dress, keeping the wrong side of the collar against the right side of the dress with their edges even. Then pin the ends of the collar so that

they come at the center front; that is, if the front opening of the dress or blouse is simply a short slash that is finished with bias



FIG. 30

binding, let the ends of the collar extend to the extreme outer edge of the binding, as at *a*, Fig. 30.

If the garment is finished with a box plait at the center front, have the right end of the collar come just to the center of the plait,

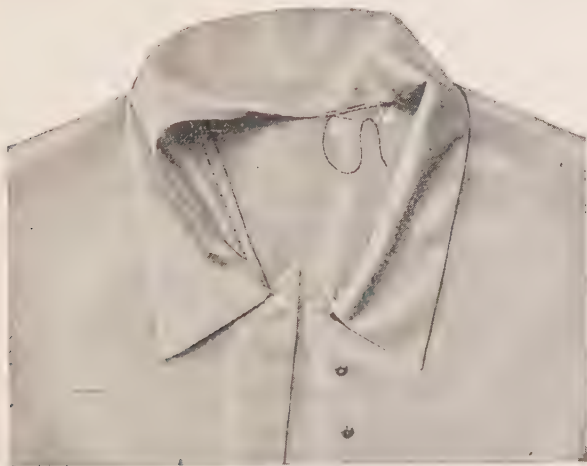


FIG. 31

as at *a*, Fig. 31, and the left end to the point on the left side that is under the exact center of the plait when the blouse is fastened, as

at *b*. In this way, the ends of the collar will meet at the center front when the garment is completed.

Pin the collar to the neck line at several points, keeping the pins at right angles to the edge and being careful to stretch neither the collar nor the neck line. Then, beginning at one end of the collar, place a strip of self-material bias or prepared bias tape, $\frac{3}{4}$ to 1 inch wide, over the collar, keeping one edge even with the edges of the collar and neck line and letting the end extend about $\frac{1}{2}$ inch beyond the end of the collar, as at *b*, Fig. 30, to allow for finishing. Baste and then stitch $\frac{1}{4}$ inch from the edge of the bias, as at *c*, stitching through the bias, the collar, and the garment. As you baste, hold the bias a little "easy" so that it is just slightly full; this will prevent it from drawing along the other edge when it is turned back on the wrong side of the garment. After stitching, trim the seam edges to about $\frac{1}{8}$ inch. Turn back the ends of the bias facing, as *b*, so that the folds thus made across the facing come just at the ends of the collar, as at *a*, trim these ends to within $\frac{1}{4}$ inch of the folds, and press the bias facing back on the garment. Turn the free edge under $\frac{1}{4}$ inch, as at *d*, and baste it to the dress, as at *e*, holding the collar out from the dress so that it will not be caught by the stitches and being careful to have the facing very flat and neat. Secure the edge of the facing to the dress with hemming-stitches as at *f*.

68. Applying Single Collar With Picoting.—If the fabric is very sheer, as for example chiffon, so that even a narrow binding would show through and give an undesirable effect, the collar may be joined to the dress quite invisibly by means of picoting. For this finish, put the right side of the collar against the wrong side of the dress, pinning the edges together as described in Art. 67, and baste $\frac{1}{4}$ inch from the edge. Have a row of machine hemstitching done, following the line of bastings, and cut through the center of the hemstitching, leaving the collar attached by picoting. When the collar is turned to its correct position, the picoting is between it and the dress.

69. Applied Collars of Double Thickness.—Very often applied collars are made double, either of two thicknesses of self-material, or, if the fabric is too heavy for that, with the under thickness, or lining, of a thin cotton or silk material. Various methods of finishing the outer edge of such collars and of applying them are used, depending chiefly on the effect desired.

70. Finishing Edge of Double Applied Collars.—To finish the free edges of double collars in the usual way, put the two thicknesses together, right sides in and edges even, and stitch $\frac{1}{4}$ inch from the edge; then turn the collar right side out, press it carefully so that the seam comes just on the edge, and it will appear as in Fig. 31, ready to be applied to the dress.

71. If a narrow ruffle or plaited frill is used on the edge of a double collar, place the wrong side of the plaiting against the right side of the collar lining with their edges even and baste $\frac{1}{4}$ inch from the edges, as at *a*, Fig. 32. Place the upper thickness, or collar, over the lining with all edges even, the right sides of lining and collar

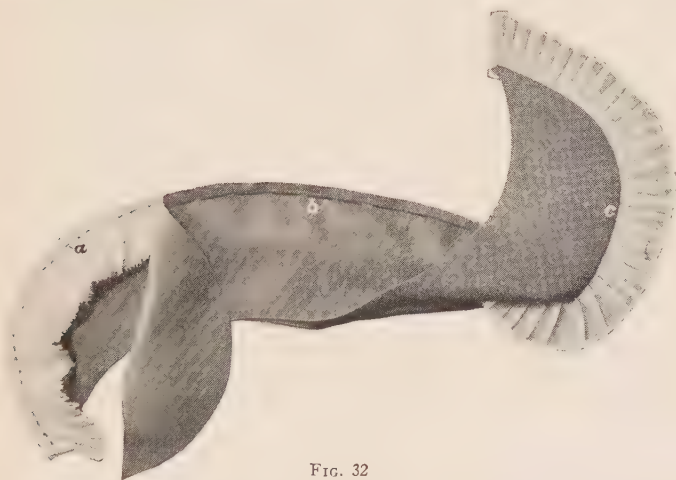


FIG. 32

together, and the plaiting between the two thicknesses, and baste and stitch $\frac{1}{4}$ inch from the edge, as at *b*. When turned right side out, the edge of the collar appears as at *c*.

72. Cording is a very effective edge finish for double collars. To prepare it, baste bias material over a cord, letting the raw edges of the bias extend a seam's width beyond the cord. Place this covered cord between the two thicknesses of the collar with its raw edges even with the collar edges, and baste and stitch just off the cord. When the collar is turned, the covered cord appears on the edge. Bias piping may be used without the cord, if desired.

73. Attaching Double Applied Collars.—To apply the double collar, place it over the neck line of the dress with the right side of

the lining, or under thickness, next to the right side of the dress. Pin the center back of the under thickness to the center back of the dress, disregarding the upper thickness for the time being. Next, place the ends of the collar over the center front of the dress, as at *a* and *b*, Fig. 31, following the suggestions given in Art. 67, and pin the collar lining and dress together at these points and at several other points along the neck line. Baste them together and stitch along the seam line, as at *c*. Press the seam back, turn in the ends beyond *a* and *b* toward each other, and overhand together. Turn under the edge of the upper thickness of the collar so that the folded edge comes just to the stitching on the lining, baste it in place, as at *d*, and hem the edge down by hand, as at *e*.

After the collar is applied, a row of machine-stitching may be added on the extreme edge, or $\frac{1}{4}$ inch from the edge, as a finish. Such stitching, if used, must be very perfectly done, great care being taken not only to have the line of stitching even but to prevent either thickness of the collar from drawing out of position and producing a wrinkled effect.

74. Finishing Neck Line and Collar Separately.—If it is desired to have the collar removable so that it may be cleaned easily, finish the neck line of the dress with a bias facing, as described in Art. 55, and bind the neck edge of the collar, whether it is double or single, with self-material bias or with bias-fold tape. The collar may then be tacked or basted on for easy removal.

SLEEVE FINISHES

VARIETIES OF FINISH

75. As a general rule, the sleeve finish corresponds quite closely to the neck finish on the same garment, so that much that has been said about neck-line finishes may be applied to sleeve finishes as well. However, whether a sleeve has a cuff or not determines largely the kind of finish to be used. The fact that sleeves vary from short to long with the seasons does not influence the use of cuffs, for both may be finished either with or without cuffs. Any given method of finishing applies equally well whether the sleeve is short or long.

FINISHING SLEEVES WITHOUT CUFFS

76. Binding a Sleeve.—Probably the simplest finish for a sleeve is a narrow bias binding. This is used more frequently on short than on long sleeves and usually in connection with a bound neck line. To apply such a binding, follow the instruction given in Arts. 46 to 48, inclusive, for binding the neck line.

77. Facing a Sleeve.—Facings, bias, straight, or fitted, are often used to finish long sleeves of the open or flowing type as well as short ones. Frequently the facing is of a contrasting color and is turned to the right side to give the effect of a trimming band. To apply a facing as a sleeve finish, follow the instruction for applying facings to neck lines given in Art. 55.

Long, close-fitting sleeves without cuffs are usually faced as invisibly as possible, self-material being used in the case of a silk or washable dress. In a cloth dress, where a self-material facing would prove too bulky, a matching silk, comparatively light in weight, is used.

78. Finishing Wrist Opening on Seam.—If the sleeve is so close-fitting as to require an opening at the lower end for ease in slipping the hand through, arrange such an opening on the seam, leaving the lower end unstitched for 3 or 4 inches. About

$\frac{3}{8}$ inch above the end of the stitching, slash across the side of the seam that comes from the back of the arm, as at *a*, Fig. 33, cutting almost to the stitching, and continue the overcasting of the seam across the end of the slash. Clip the opposite seam edge about $\frac{1}{8}$ inch, as at *b*, to permit of turning the edge under, as at *c*. Finish that side of the opening with a hem, the outer edge *d*, in line with the stitching of the seam. Secure the hem to the sleeve by means of hand hemming, as at *e*, being careful to have the stitches as invisible as possible on the right side. If the dress is of velvet or a heavy woolen material that does not ravel, catch-stitch this edge to the sleeve without turning it under, as this makes a flatter finish.

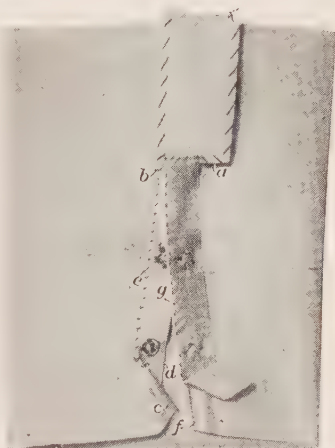


FIG. 33

As a finish on the other seam edge, straight seam binding tape is used. In a cotton or silk dress, apply this as a facing, as illustrated, so that there will be two thicknesses of fabric through which to sew the snap fasteners. Turn under the seam edge to be finished $\frac{1}{8}$ inch, as at *f*. Using tiny running-stitches, sew one edge of the tape to the turned edge, as at *g*, being careful to have no stitches show on the right side. Leave the other edge loose, as the stitching that holds the snaps will hold the tape in place also.

If the dress is of velveteen or cloth, finish the second seam edge by binding it with the seam binding tape, as illustrated in the opening in Fig. 35, rather than by facing it, for so heavy a material seldom requires that the snaps be reinforced by a second thickness of material. If, however, the reinforcement seems necessary, hold a



FIG. 34

piece of seam binding to the wrong side, letting the stitches that secure each snap go through the tape also. Then cut away the ends of the tape. Bring the faced or bound seam edge over the edge that is hemmed down, and tack the two together at the top, as shown.

After the opening is finished in this way, face the lower edge of the sleeve.

79. Finishing With Frills or Ruffles.—Sometimes sleeves, particularly short ones, are edged with ruffles or plaited frills applied with bias facings. To finish an edge in this way, place the right side of the frill to the right side of the sleeve with their edges even and baste, as at *a*, Fig. 34. Then place the bias facing over the frill with the right side of the tape and the wrong side of the frill together and with edges even, as at *b*. Baste and stitch through the three thicknesses $\frac{1}{4}$ inch from the edge, as at *c*. Then turn the facing to

the wrong side with the free edge turned under $\frac{1}{4}$ inch, as at *d*, and complete as described for the simple facing in Art. 55. The frill will then assume its place at the edge of the sleeve.

FINISHING SLEEVES WITH CUFFS

80. Band Cuffs.—A sleeve that is comparatively full often has its fulness gathered into a double band. This is the simplest type of cuff and varies in width from $\frac{1}{2}$ inch to several inches. Since it usually fits rather closely at the wrist, it is not large enough to slip over the hand and so the sleeve must have an opening provided. For this, make a placket 2 or 3 inches long at the end of the sleeve seam, as directed in Art. 78 for the close-fitting sleeve, binding the loose edge since snaps are not necessary on the opening of a full sleeve.

Cut the cuff band the desired finished length plus the width of the placket opening to allow for overlapping the ends of the band and $\frac{1}{2}$ inch for finishing the ends of the cuff. It must be twice as wide as the finished width plus $\frac{1}{2}$ to $\frac{3}{4}$ inch for seams.

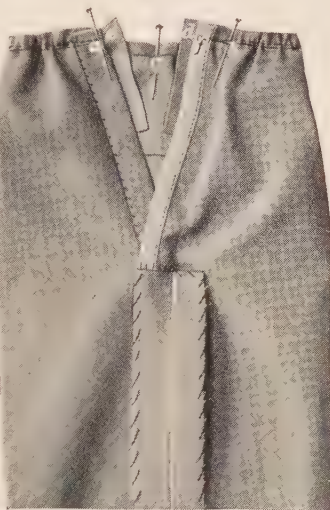


FIG. 35

81. Applying Band Cuffs.—Place a row of running-stitches $\frac{1}{4}$ inch from the lower edge of the sleeve, beginning at the extreme edge of the hemmed side of the placket, as at *a*, Fig. 35, and continuing to the seam line on the opposite side of the placket, as at *b*. For the present, do not draw up the running-stitches to gather the edge, and do not fasten nor break the thread. Bring the two ends of the row of running-stitches together so that a fold is formed on the opposite side of the sleeve, and place a pin at this point, which marks the center of the finished edge of the sleeve.

At one end of the cuff band, measure off the overlap allowed plus $\frac{1}{4}$ -inch seam allowance for finishing the end of the band, and place a pin at one edge to mark this distance from the end. At the other end, measure off $\frac{1}{4}$ inch for the finishing seam and mark this with a

pin. Now fold the band crosswise, bringing these two pins exactly together. The crease indicates the center of the finished band and must be marked with a pin.

82. With the sleeve turned wrong side out and with the right side of the band against the right side of the sleeve, edges even, pin the center of the band and the center of the sleeve together, as at *c*. Bring the pin at the end of the band with the overlap allowance even with point *b*, and pin the band and sleeve together, as shown, with the seam allowance of the band extending $\frac{1}{4}$ inch beyond the bound placket edge, as at *d*. Pin the other end of the band to the opposite edge of the placket, allowing the $\frac{1}{4}$ -inch seam allowance,

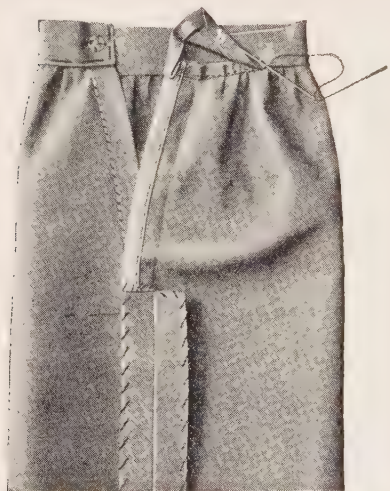


FIG. 36

previously measured off, to extend beyond the hemmed edge, as at *e*. Now draw up the running-stitches so that the sleeve fulness just fits the cuff band, and pin together in several places to keep the fulness evenly distributed. Baste the cuff and sleeve together, following the gathering thread from *a* to *b* and continuing to the bound edge of the placket, as shown at *f*. Stitch just below the gathering threads and remove the bastings.

Turn under the seam allowance at each end of the band, as at *a*, Fig. 36, and turn the free edge of the band to the wrong side, as at *b*,

making the turn $\frac{1}{4}$ inch wide. Bring this edge of the band just over the first row of stitching and baste, being careful to keep the corners neat and square. Slip-stitch the ends of the band, as *c*, and hem the edge of the band over the first row of stitching, as at *d*, being careful not to have the stitches show on the right side. When the ends are overlapped so that the opening appears to be a continuation of the sleeve seam, sew snaps on the band for fastening, the number varying with the width of the band.

83. Tie Cuffs.—The tie cuff is a variation of the band cuff in which the ends extend beyond the sleeve opening far enough to permit their being tied. The opening in this case is not on the

sleeve seam, as that would throw the bow at an undesirable point; rather, an opening 2 or 3 inches long is cut in the sleeve and located along the back of the arm in line with the little finger.

84. Applying Tie Cuffs.—Bind the opening with a very narrow bias binding of self-material, as at *a*, Fig. 37. Then, to locate the center of the sleeve, put the two edges of the bias binding together and place a pin in the crease that forms on the opposite side of the sleeve. Gather the sleeve fulness with small running-stitches, and draw up the gathering so that the sleeve fits the wrist rather tightly. Mark the center of the tie cuff, and pin it to the center of the sleeve with their right sides together and their edges even, as at *b*. Adjust the sleeve fulness so that it is equally distributed, and pin the cuff



FIG. 37

and sleeve together in several places. Then baste and stitch just below the line of the gathering threads.

Next, fold the cuff lengthwise through the center with the right side in, and baste a $\frac{1}{4}$ -inch seam from the end of the stitching down the side of the tie and across the end. Repeat this at the other end of the tie and replace the bastings with stitching. Then turn the tie ends right side out, when the sleeve will appear as in Fig. 37. Turn in the raw edge of the cuff $\frac{1}{4}$ inch, as at *c*, and baste the turn, as shown, if the material does not hold a crease well. Bring the turned edge over the line of the first stitching, and hem it down by hand, as at *d*.

85. Turn-Back Cuffs.—Turn-back cuffs, like applied collars, are made either of single or double thicknesses of material, and

their edges are finished as described for collar edges in Arts. 66 and 70 to 72, inclusive.

86. Applying Single Turn-Back Cuffs.—The method of applying a cuff of single thickness is determined by its length; that is, if the ends of the cuff do not meet, apply it with a narrow bias facing, following the instruction given in Art. 67 for applying collars. If the ends meet or overlap, use a facing or apply the cuffs with a flat-felled seam.

87. To apply a cuff with a flat-felled seam, place the wrong side of the cuff over the right side of the sleeve with the ends meeting or overlapping at the point decided on in the fitting and the raw edges of the cuff and sleeve even.

Baste the edges together, and then stitch about $\frac{1}{2}$ inch from the edge, making a plain seam, as at *a*, Fig. 38. Then trim the sleeve material to within $\frac{1}{8}$ inch of the stitching, as at *b*. Turn the cuff down away from the sleeve, at the same time creasing the sleeve on the line of stitching *a* so that the seam edges of both sleeve and cuff turn up inside the sleeve. Next, turn the cuff edge under $\frac{1}{4}$ inch and

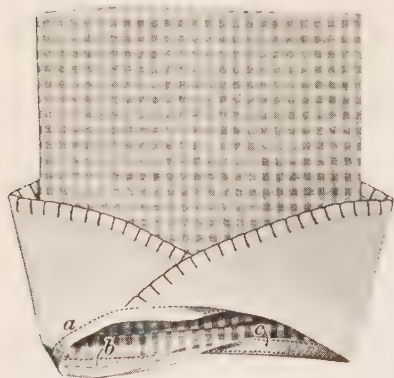


FIG. 38

stitch it flat to the sleeve, as shown at *c*.

88. Double, Turn-Back Cuffs.—Cuffs of double thickness are of two kinds—those whose ends are *joined* and those which are *open*. Their method of application depends on the class to which they belong.

89. Applying Joined, Double, Turn-Back Cuffs.—If the ends of the cuff are to be joined, put the right sides of the two thicknesses together and stitch across the top only, $\frac{1}{4}$ inch from the edge. Then open up the cuff, as shown in Fig. 39, when this stitching will appear as at *a*, and put the two ends together with the ends of the seam opened out and exactly meeting, as at *b*. Baste the ends together and replace the basting with stitching $\frac{1}{4}$ inch from the

edge, as at *c*. Press the seam open and turn the cuff so that the two wrong sides are together. It is then ready to apply to the sleeve.

90. A double cuff having the ends joined in this way, is applied to the sleeve without a facing. Place the right side of the under thickness, or lining, of the cuff to the right side of the sleeve with their raw edges together and the seam in the cuff in line with the sleeve seam, as at *a*, Fig. 40. If the sleeve has fulness gathered in, distribute it so as to get the best effect, usually with less near the seam than on the opposite side. Pin the cuff lining and sleeve together and baste on the seam line, keeping the upper cuff section turned back out of the way. Replace the basting with stitching, as at *b*. Turn under the edge of the upper section, as at *c*, and bring



FIG. 39

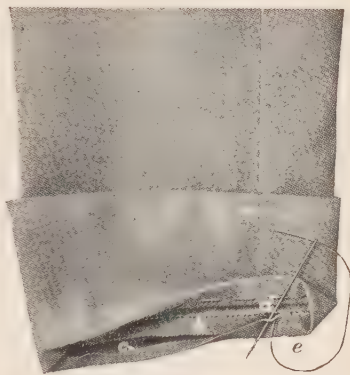


FIG. 40

the turned edge over so that it just covers the first row of stitching. Baste in place, and hem down by hand, as at *d*. Fold the cuff over and press it, forming a crease just below the seam, as at *e*, so that the attached edge of the cuff is not seen when the garment is worn.

91. Applying Open, Double Turn-Back Cuffs.—If the ends of the double turn-back cuff are not to be joined, prepare the cuff by putting the right sides of the two thicknesses together with all edges even and stitching $\frac{1}{4}$ inch from the edge across the top and two ends. Turn the cuff right side out and work the corners out carefully. Then, if there is to be no slash in the sleeve, apply the cuff with a bias facing, following the instruction given in Art. 67 for applying collars.

92. When open, turned-back cuffs are to fit very closely at the wrist, a slashed opening in the sleeve is necessary and is usually finished with a placket, such as illustrated in Fig. 41. Locate the slash when fitting the garment, having it come on the outside of the sleeve directly in line with the little finger. For the placket facing, cut a straight strip of material 1 to 1½ inches in width and a little more than twice the length of the slash. Place the right side of the strip to the wrong side of the sleeve, having one lengthwise edge even with one edge of the slashed opening and the end of the strip even with the lower edge of the sleeve. Baste these edges together in a narrow seam, tapering the width of the seam as you approach

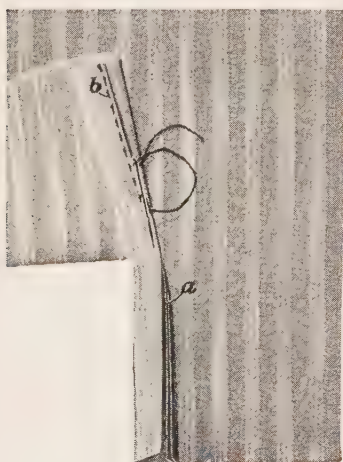


FIG. 41

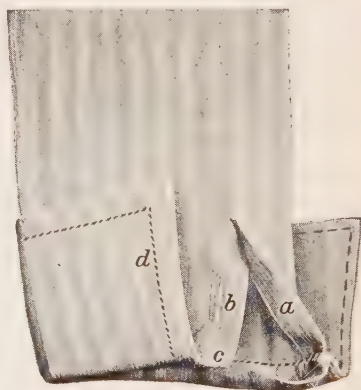


FIG. 42

the end of the slash, as at *a*, in order to avoid forming a decided plait at this point; then continue basting the strip to the opposite side of the slash.

You may stitch on the basted line or secure the seam with fine running-stitches, the latter method being preferable in fine materials as it makes it easier to produce a neat finish at the end of the slash. Next, turn in the free edge of the strip $\frac{1}{8}$ inch and baste it just over the first row of stitches, as at *b*. When you have basted the full length of the strip, stitch on the basted line or secure the edge with fine whipping stitches.

93. Gather the lower edge of the sleeve if it measures more than the cuff edge to which it is to be joined. Arrange the facing for the

sleeve opening by turning the upper side back under the sleeve, as at *a*, Fig. 42, and securing it with the cuff, letting the under one, as at *b*, extend beyond the joining of the cuff. Finish the lower free end, as at *c*, by turning the raw edges to the inside and overhanding the turned edges together. The two ends of the cuff will then exactly meet when a snap is placed at the lower end of the facing. The cuff may have a row of stitching applied inside the edge, as at *d*, provided the same finish is planned for the collar.

OPENING FINISHES

KINDS OF OPENINGS

94. Not so many years ago, the opening finishes of blouses and dresses were so elaborate and intricate that the mere thought of them discouraged the inexperienced dressmaker. Now they have been simplified to such an extent that, in many cases, they do not exist as actual openings that fasten with buttons, snaps, or hooks and eyes, the neck line often being cut in such a way that the garment slips on over the head. This is in keeping with modern living because we thereby save time not only in making the garment, but also in eliminating the fastening of numerous snaps when it is put on and the unfastening of them when it is removed.

As a feature of the design, however, a short opening is often arranged in connection with the neck line when the latter is not deep enough to permit of slipping it over the head. In other dresses, particularly coat dresses, and in many tailored blouses, full-length openings are used. Various kinds of finishes are used on such openings, depending largely on the type of opening, its position, and the nature of the garment.

FINISHES FOR FULL-LENGTH OPENINGS

95. Hemmed Opening.—A simple means of finishing the opening of a blouse, particularly of one having an attached collar, is to hem the two edges. To make allowance for the hems, which must, of course, be done in cutting the blouse fronts, place the center front of the pattern $1\frac{3}{8}$ inches from the edge of the material, first removing the selvages if there are any. After cutting the blouse,

baste the hems in position, making the first turn $\frac{1}{4}$ inch from the raw edge and the second one $\frac{3}{8}$ inch outside of the center-front line. The hems will then be $\frac{3}{4}$ inch wide and the center of each will be at the exact center front of the blouse. Finish the hems with machine-stitching or with invisible hemming, done by hand.

Buttons are generally used on a hemmed opening and are placed on the left center-front line, while the buttonholes extend up and down the center-front line of the right side. Or, buttons may be sewed on the right-front edge and the closing accomplished by means of snaps underneath.

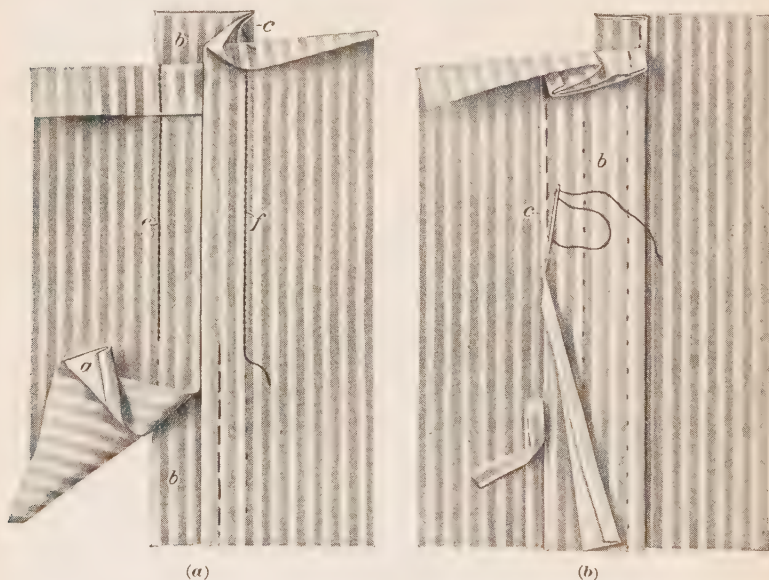


FIG. 43

96. Slot-Seam Opening.—A variation of the hemmed finish is the slot-seam finish, illustrated in Fig. 43. It is used on both blouses and tailored dresses and consists of two hemmed edges, meeting over a fly piece. In cutting the blouse or dress fronts, allow 1 inch beyond the center-front line of the pattern.

If the material used for the garment is sheer, it is advisable to insert an interlining in the right side of the opening to strengthen the closing and prevent from showing on the right side the stitches that will be taken to secure buttons or fasteners. None is needed if the material is firm or heavy.

For the interlining, cut a lengthwise strip of lawn or of the dress material $\frac{3}{4}$ inch wide and as long as the opening is to be. Turn back the right front of the garment as for a hem, having the turn come on the center-front line. Slip the interlining under the turned-back portion, as at *a*, Fig. 43 (*a*), bringing it even with the center-front line; turn under the free edge of the right front $\frac{1}{4}$ inch, making this turn over the interlining. Then baste this edge in position.

97. For a fly piece, cut a lengthwise strip of the dress material $3\frac{1}{4}$ inches wide and as long as the center front of the garment. Fold and crease it $\frac{1}{4}$ inch from the center, so that one side will extend out $\frac{1}{4}$ inch beyond the other. Place it underneath the left front with the folded edge $\frac{3}{4}$ inch beyond the center-front line, as at *b*, the back of the fly piece appearing as at *b*, view (*b*).

Next, on the wrong side, trim the left-front hem off $\frac{1}{4}$ inch, as in view (*b*), so that the hem allowance will be $\frac{3}{4}$ inch wide. Then turn the $\frac{1}{4}$ inch that extends out on the folded strip over the trimmed edge on the left-front hem, as at *c*, view (*a*), and baste it in position, as at *c*, view (*b*). Then stitch both the right and the left fronts $\frac{5}{8}$ inch from the center-front line, as at *e* and *f*, view (*a*), stitching the right front hem entirely separate from the fly piece.

98. In the case of a dress, stitch the right hem separately to the bottom of the opening desired. Break the thread, draw the ends through to the wrong side and tie them. Then lap the right hem over the fly extension so that the edges of the right and left hems exactly meet and the neck lines and hem lines of the two sides are even. Baste the right hem to the fly piece, and, inserting the sewing-machine needle at the end of the last stitch taken on the hem, continue stitching to the bottom of the skirt, keeping the stitching $\frac{5}{8}$ inch from the edge of the hem and running it through both the hem and the fly piece. Draw the threads through to the wrong side and tie securely. No break in the stitching will be visible on the right side.

99. Opening Finished With Mannish Plait.—A strictly tailored blouse often has its front opening finished with a mannish plait, similar to that sometimes used on a man's shirt. It is usually advantageous to baste the plait in position on the edge of the material before cutting out the blouse, particularly if the material is striped, checked, or figured, for then you can form the plait so as to match the design in the material or arrange it attractively.

Trim away the selvage along the edge of the material you intend to use for the right front of the blouse. Then turn under the trimmed edge of the material about $1\frac{1}{2}$ inches or any other width you desire the plait, and crease on a lengthwise thread. If you are using striped or figured material, turn it under so as to bring the prominent stripe or figure to the center of the width you desire for the plait, and then trim away the surplus width underneath.

100. Provide an interlining for the plait in order to keep it in shape. Cut this of lawn or very light-weight muslin, making it lengthwise of the material, about $1\frac{3}{8}$ inches wide, or a trifle narrower than you wish the plait, and somewhat longer than the center-front line of the blouse pattern, or whatever length you desire the plait.

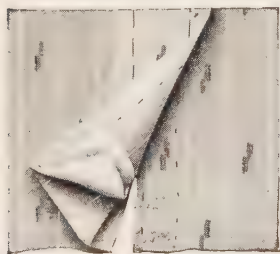


FIG. 44

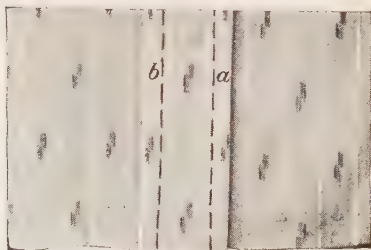


FIG. 45

To apply the interlining, lay it inside the turned edge of the material, as shown in Fig. 44, so that the edge of the interlining almost reaches the folded edge of the material. Then baste about $\frac{1}{4}$ inch from the folded edge, as shown, taking the basting-stitches through the interlining as well as the under portion of the plait.

101. Next, fold the material over the raw edge of the allowance that was turned under, thus forming the inside edge of the plait. Then baste about $\frac{1}{4}$ inch from this edge, forming a tuck and catching through the interlining as well as three thicknesses of the material. The illustration shows the interlining and under portion of the plait turned back to show the tuck that forms the inside edge of the plait. The appearance of the basted plait on the right side is illustrated in Fig. 45, the outside basted edge being shown at *a* and the inside, or tuck, edge at *b*.

The basting is all that is necessary before cutting out the blouse. In finishing it later, stitch the plait on the basted lines. Before

stitching the inside edge, turn the body portion of the blouse back under the plait, just as you did in basting, so as to form a tuck and prevent stitching the edge flat to the body portion.

102. Finish the left side of the front opening with a hem about $1\frac{1}{4}$ inches wide, or just a trifle narrower than the plait, so as to avoid any possibility of the stitching of the hem showing underneath the outer edge of the plait. This hem may also be basted on the edge of the material before cutting. In turning the hem in striped or figured material, slip the hem edge underneath the plait and determine just what point should be used for the center of the hem in order to provide a matching or pleasing arrangement of the design in the material.

After basting the hem in position in preparation for cutting the fronts, lay the material arranged for the right front over that arranged for the left, right sides together, so that the center of the plait is directly over the center of the hem. Then lay the center-front edge of the waist pattern so that it is directly over the center of both the plait and the hem. Thus the proper allowance for lapping will be provided.

Buttons and buttonholes are generally used at the exact center of the mannish plait.

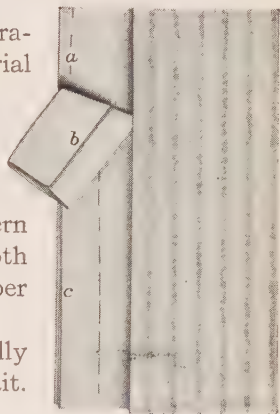


FIG. 46

103. Blind-Fly Opening.—If for some reason it is not desirable to have buttons show on the outside of a mannish plait, a fly piece in which the buttonholes may be placed, can be applied underneath. Such an arrangement is called a blind-fly opening and may be used equally well in plain or figured material or on material having a narrow border along one edge, as shown in the accompanying illustrations. Usually about 1 inch of material between the selvage and the border is allowed for seams.

Turn the edge of the material on the right-hand side of the front over to the wrong side, crease 1 inch from the edge, and baste $\frac{1}{4}$ inch from the fold, as at *a*, Fig. 46.

Then, for the fly portion, cut a strip of self-material or of light-weight muslin, 1 inch longer than the opening desired and about $\frac{1}{2}$ inch narrower than the width of the finished plait plus the edge

turned under. For example, if the plait is to be $1\frac{1}{2}$ inches wide when finished and 1 inch is turned under, which makes $2\frac{1}{2}$ inches, the fly piece should be cut $\frac{1}{2}$ inch narrower, or 2 inches wide. Place this strip in the position shown, folding it lengthwise so that one edge, as at *b*, is even with the free edge of the portion turned under the plait, and the fold, as at *c*, is about $\frac{1}{4}$ inch from the outside edge of the plait and entirely concealed when the finish is completed. The wider portion of the strip, as shown, will extend under the fold, or tuck, made at the inside of the plait.

Next, baste the fly portion to the edge turned under the plait, basting through three thicknesses in all, but not through to the right side of the plait. Then stitch on the basted line, as at *a*, Fig. 47, first folding back the fly portion and the edge turned under the plait in order not to stitch through to the right side. Then, with the fly portion folded back so that you will not catch it in stitching the outside edge of the plait, stitch $\frac{1}{4}$ inch from the creased edge, as at *b*. Also, stitch the inside edge in a $\frac{1}{4}$ -inch tuck just as directed for the mannish plait in Art. 101. The inside of this tuck is shown at *c* and the outside at *d*. This stitching also holds the raw edge of the fly portion inside of the tuck.

To finish the left front, baste and stitch a plain hem in position, as shown at *e*, having it a little narrower than the plait.

FIG. 47

104. Opening With Convertible Collar.—Very often in connection with the convertible collar described in detail in Arts. 60 to 62, inclusive, a dress or blouse has a full-length front opening. This, of course, requires a full-length facing on each side of the front. These facings are usually cut in one with the front pieces and are shaped so that they are about 3 inches wide at the lower edge and about 5 inches wide at the top, where they are joined to the dress in the shoulder seam.

In making the blouse or dress, fold back the facing to the wrong side on a lengthwise thread, as at *a*, Fig. 48, following the line that

is marked on the pattern about 1 inch beyond the center-front line, the upper end of which is indicated at *b*. This extension provides for the two sides to overlap when the center-front line of the right side is placed exactly over the center-front line of the left for fastening. In folding back the facing, place the neck and shoulder lines exactly even with those of the blouse front, as shown at *c* and *d*. Finish the free edge of the facing, *e*, with a single turn, stitching it as described in Art. 64. If the material is extremely heavy, finish the edge with seam binding tape, applied as directed in Art. 15. Tack the finished edge to the dress front at as few points and as invisibly as possible.

Join the front and back of the garment in the shoulder seams and apply the collar as directed in Art. 61. In this case, the collar is cut long enough to have the ends in line with the fold, *a*.

Fastenings, whether snaps or buttons and buttonholes, are applied exactly on the center-front line on both the right and left sides.



FIG. 48

FINISHES FOR PARTIAL OPENINGS

105. Tailored Opening.—For sports dresses and blouses, children's clothes, pajamas, and similar garments, a tailored opening is very desirable, providing, as it does, a simple and attractive means of finishing a slashed opening at the center front or back.

Slash the opening on the center line to the desired depth. For the left edge, provide a binding of self-material, cut lengthwise, a $\frac{3}{8}$ -inch seam's width longer than the opening slash and $2\frac{1}{4}$ inches wide. Place the right side of this binding against the wrong side of the garment with one edge even with the opening slash, as at *a*, Fig. 49. Then baste and stitch $\frac{3}{8}$ inch from the edge, as at *b*. Turn under the free lengthwise edge, as at *c*, and bring the turn just over the stitching, as at *d*. From the right side, stitch along the edge of the binding, as at *e*. At *f*, the lower end of the slash, turn up the raw edge of the binding the amount allowed for a

seam so that the turn comes flush with the end of the slash. For the present, leave this end unstitched.

106. For the right side of the opening, cut a lengthwise piece of material about 2 or 3 inches longer than the slashed opening and $3\frac{5}{8}$ inches wide. This allows for a finished band $1\frac{1}{2}$ inches wide. Fold the $\frac{5}{8}$ -inch seam allowance to the wrong side on one edge, as at *a*, Fig. 50. Then $1\frac{1}{2}$ inches from *a*, make another lengthwise crease, as at *b*. The material between these two creases will form the right side of the finished band.



FIG. 49

Now, with the right side of the band to the wrong side of the material and the uncreased edge of the band even with the right edge of the opening slash, as at *c*, baste and then stitch $\frac{3}{8}$ inch from the edge, as at *d*, letting the stitching end exactly in line with the lower end of the slash, as at *e*. Next, $\frac{3}{8}$ inch below the end of the slash and the stitching, cut across the band to within $\frac{3}{8}$ inch of the crease, *b*. Bring the band to the right side of the garment, as shown, and cut down at right angles to the crosswise cut just made, following a lengthwise thread $\frac{3}{8}$ inch from the crease, *b*, as at *f*. Continue cutting to the end of the band, thus removing a corner of it. Clip the material a very little at the corner, as at *g*,

being careful not to clip to the crease, *b*, but only enough to allow the band to lie perfectly flat. Then stitch, as at *h*, through the band and the end of the binding of the left edge, *f*, Fig. 49, letting the stitching come almost to the crease *b*, Fig. 50, as shown.

To complete the band, fold it on the crease *b* so that it covers the seam *d*. The center line of the band, half way between *a* and *b*, will then fall directly over the edge of the slash, *c*, which is at the center of the garment opening. Shape the end of the band in a point, as shown, or cut it straight across if desired. In either case,

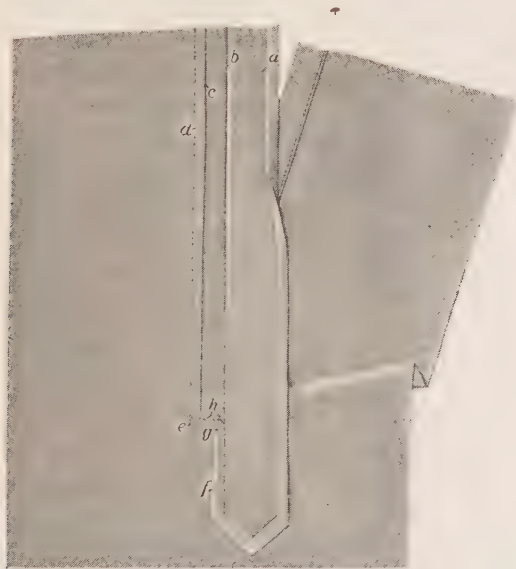


FIG. 50

turn under a $\frac{3}{8}$ -inch seam allowance. Now stitch along the free, creased edge of the band, as at *a*, Fig. 51, from the top to a point even with the end of the opening slash, as at *b*. Break the thread, bring the ends to the wrong side, and tie them. With the band basted flat over the opening, begin stitching once more at *b* so that there appears to be no break, and, with the stitching going through the band and the garment, stitch to the end, across it, and up the other side to the top. If you desire to have no stitching show on the right side, omit it on the creased edge of the band, *a*, and, beginning at *b*, slip-stitch the band to the garment by hand.

107. Side Opening With Close-Fitting Collar.—An applied collar that fits up closely at the neck is sometimes used in a dress having an opening on the shoulder seam, which continues under a plait at the left-side front. This makes it necessary to finish the

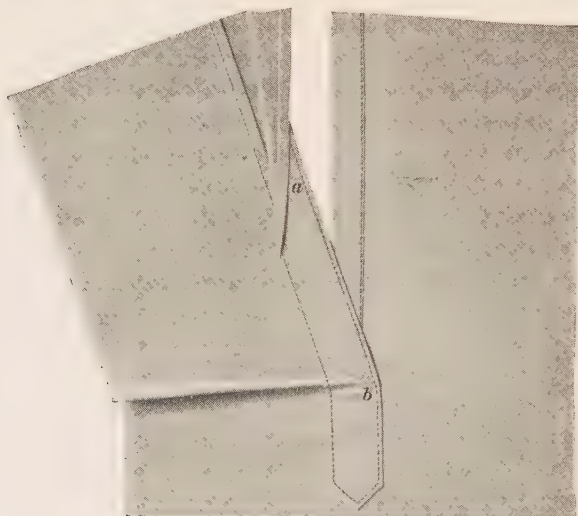


FIG. 51

collar separately and snap it to the neck line from the center front to the left shoulder seam.

108. *To make a side opening*, first slash down the inside fold of the plait, as at *a*, Fig. 52, to the depth you want the opening. Next, with the plait folded as shown, cut away the corner of the under thickness of the overlapping edge, cutting $\frac{1}{4}$ inch from the folded edge, as at *b*, and $\frac{1}{8}$ inch below the shoulder-seam line, as at *c*. This prevents excessive bulkiness when the edge is hemmed later. Overcast the raw overlapping edge, as at *d*, and face the other edge with bias self-material or light-weight fabric. Let this facing run from the shoulder-seam edge to a point $\frac{1}{2}$ inch below the lower end of the slash, gradually running the first seam out to almost nothing as you approach the lower end of the slash. Bring the facing to the wrong side and secure the edge with hand hemming-stitches, which appear as at *e* on the right side. Turn in the edges of the $\frac{1}{2}$ -inch extension of the facing below the end of the slash and hem them down.

With the part of the front that comes to the left of the opening folded out of the way and the overlapping plait in the proper position, machine-stitch on the right side through two thicknesses of the material, $\frac{1}{4}$ inch from the overcasted edge, *d*, extending the stitching, which appears on the wrong side as at *f*, to the end of the opening slash. Bring the ends of the thread through to the wrong side and tie them. Then bring the overlapping edge of the plait over the under part so that the overcasted edge, *d*, is over the faced edge, *a*. Beginning at the end of the last machine-stitch, continue the stitching on the right side, as at *g*, this stitching going through the three thicknesses of material just inside the fold of the plait. Draw the threads to the wrong side and tie them.

109. *To finish the left-shoulder seam*, bind the open part of the back-seam edge with thin bias material, cutting this about $\frac{5}{8}$ inch wider than the shoulder-seam allowance and about 1 inch longer



FIG. 52

than the distance from the neck line to the faced edge of the opening under the plait. Place the right side of the bias against the right side of the shoulder seam with their edges together and one end of the bias extending a short distance beyond the neck line so that it can be shaped as desired after the edge is finished. Stitch $\frac{3}{16}$ inch from the edge and turn the bias to the wrong side as for a binding. The edge then appears as at *h* on the right side. Turn under the

free edge so that the crease is even with the shoulder-seam line and hem it down by hand, the stitches appearing as at *i* on the right side. The wrong side has the effect of a facing, as at *j*. This not only finishes the edge but serves as a reinforcement for the snaps which are put on later.

Next, join the shoulder edge of the front, from the opening slash to the armhole, to the corresponding part of the back shoulder-seam edge, in a plain seam, as at *k*. Hem the front shoulder-seam edge,



FIG. 53

as at *a*, Fig. 53, folding the hem exactly on the shoulder-seam line at *b* and making the hemming-stitches as invisible as possible.

110. *To apply the collar*, pin the center back of both the collar and the neck line together and pin the right end of the collar to the center front. Pin the openings on the shoulder and under the plait as they will be when the dress is fastened. Locate the point on the collar that will come at the extreme edge of the back shoulder-seam line, as *c*. From this point to its left end, the collar is finished separate from the neck line. To do this, bind the edge, as at *d*, with the same material used to finish the shoulder opening and the plait. Let this binding extend to *e*, the shoulder-seam line, catching both the collar and the neck line in the binding from *c* to *e*.

Pin the collar and neck line in several places between *c* and the right end of the collar at the center front. Then, beginning at *f* on the front shoulder line, face the neck line to the center front, and, continuing with the same piece of facing, attach the collar as described in Art. 67, letting the facing end at *c*. Then, as shown, apply snap fasteners to the plait, the shoulder opening, the wrong side of the binding on the loose end of the collar, and the corresponding faced neck-line edge. Be extremely careful to have these snaps match perfectly, as much of the attractiveness of the finished garment depends on a neat opening.



FIG. 54

111. Opening with Vestee.—The vestees used in dresses are of two types—one that has an opening at the center front and is attached to the dress on both edges, and one that has no opening but is attached at one edge and fastens to the dress with snaps on the other side. The methods of inserting them in the dress are similar in many respects.

112. A vestee *with a center-front opening* is shown in Fig. 54. This particular one has a slashed, bound opening, though a vestee with any other type of opening may be inserted in the dress in the same way. Turn under the edges of the garment where it has been cut to admit the vest, making a $\frac{3}{8}$ -inch turn, as at *a*, and slashing diagonally at the corners so that they may be turned squarely. Put the vestee under the opening with its center-front line in line with the center front of the garment. Baste very close to the turned edges and replace the basting with machine-stitching, as at *b*, which appears as at *c* on the wrong side. Trim the vestee edges

even with the turned-under edges of the dress and overcast them together, as at *d*.

If it is desired to give the effect of a plait on each side of the vestee, turn under 1 inch instead of $\frac{3}{8}$ inch, and stitch $\frac{3}{4}$ inch from the fold instead of very close to it. Then trim and overcast on the wrong side in the manner just directed. This method is generally used only when the vestee extends to the waist line and ends under a belt.

113. The method of inserting a vestee, *having no front opening*, is illustrated in Fig. 55, which shows the wrong side. Finish the edges of the opening in the dress with a bias facing, as at *a*, having

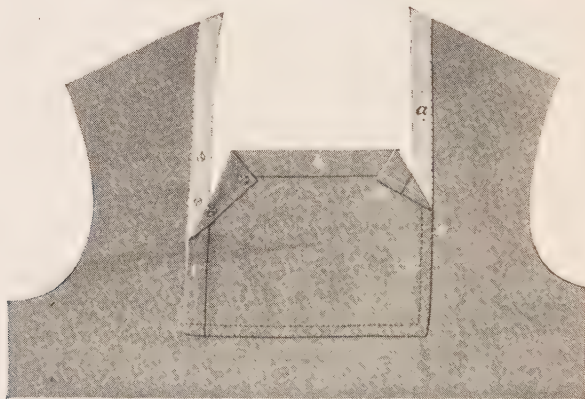


FIG. 55

it about $\frac{1}{2}$ inch wide when finished. Hem the top of the vestee, as at *b*, or finish it in any other desired way. Then, as a reinforcement for the snaps, make a $\frac{1}{2}$ -inch hem on the left edge of the vestee, as at *c*. Turn the bottom and right edges of the vestee toward the right side $\frac{1}{4}$ inch, as at *d*, so that the creased edge of the turn will come even with the outer edge of the facing on the dress opening, as shown. Then whip the edges of the vestee to the edges of the facing, as at *e*. Next, slip-stitch the vestee to the facing, as at *f*, having the stitches about $\frac{3}{8}$ inch from the edge, *e*, so that they are just beyond the raw edges of the fold, *d*, and conceal them. Be very careful to have none of these stitches go through to the right side of the garment. Complete the vestee by applying snaps to the left edge and to the corresponding bound edge of the dress front.

In very sheer dresses, finish all edges of the vestee with picoting. Whip the right and bottom edges to the facing, and stitch a tape on the left side to reinforce the snaps.

When a vestee fills in the opening made by a deeply slashed, convertible collar, whip its edges to the edges of the underfacing.

Sometimes the vestee is lined with self-material or a thinner fabric. In this case, put the right sides of vestee and lining together, and stitch $\frac{1}{4}$ inch from the edge on all sides except the bottom. Turn right side out, press, and turn in the edges at the bottom. Then whip to the facing on the right edge and bottom, joining together the bottom edges of the two thicknesses of the vestee in the same operation.

114. Continuous-Placket Opening.—It is frequently necessary to make a placket opening in a skirt or a dress. If the placket is made on a slashed opening rather than on a seam line, the continuous placket is a good one to use, particularly if no outside stitching is desired. Make this placket like the bound opening in the sleeve, described in Art. 92 and illustrated in Fig. 41, except to cut it on a larger scale, for an opening in a skirt is considerably longer than one in a sleeve, and the width of the binding, or facing, as it is called when applied to this placket, is proportionately greater. As a rule, a strip $1\frac{1}{2}$ to 2 inches wide is used for a placket.

115. Flat-Stitched, Continuous-Placket Opening.—Very similar to the continuous placket, is the flat-stitched, continuous placket. But instead of both portions of the placket facing being left free, the upper portion is stitched flat or secured to the garment with hand hemming-stitches, the surplus material being trimmed away to avoid bulkiness that might otherwise result. It is a very satisfactory placket for both dresses and underwear, as it lies flat when laundered, is not bulky, and makes a very neat closing. It is most satisfactory when used on an opening in a seam, but can be used on a slashed opening by keeping the first seam very narrow and gradually running it out to almost nothing at the point.

116. For a flat-stitched, continuous placket, first cut a facing strip a little more than twice the length of the placket opening and from $1\frac{3}{4}$ to $2\frac{3}{4}$ inches wide, depending on the length of the opening and the type of garment in which the placket is to be used, a narrow facing usually being employed for undergarments and a wider one for dresses.

Fold the facing strip through the center lengthwise, bringing the wrong side inside, and crease the fold, as at *a*, Fig. 56. Then fold crosswise and crease at the center, as at *b*. With the wrong side of the material uppermost and the width running from left to right, cut away the upper left section, as shown, cutting $\frac{1}{4}$ inch from the fold, *a*, as at *c*, and $\frac{1}{4}$ inch from fold, *b*, as at *d*. Also, slash the corner diagonally, as at *e*, letting the slash come almost to the point where the crosswise and lengthwise creases meet, as shown.



FIG. 56

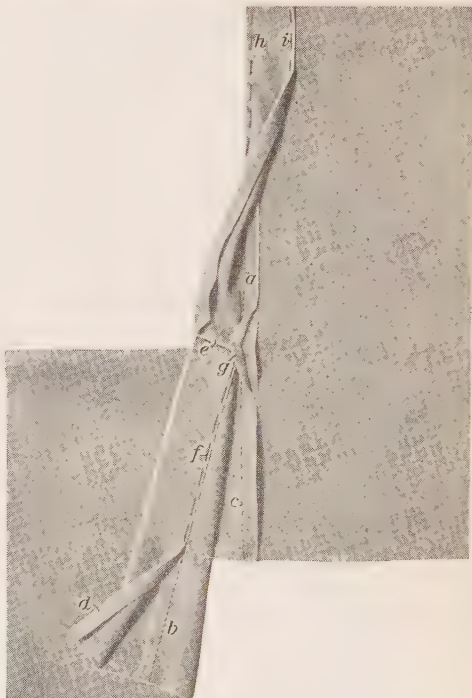


FIG. 57

117. Apply the long edge, *f*, to the placket opening in the first seam with the right side of the facing against the right side of the garment, and bring the crosswise fold, *b*, to the end of the placket opening, working from here to the top of the opening in basting the facing to both edges. Keep the basting, and later the stitching, as at *a* and *b*, Fig. 57, in line with the stitching of the seam, *c*. If this seam is more than $\frac{1}{4}$ inch deep, place the facing so that its edge is far enough in from the opening edge to make the seam in the facing only $\frac{1}{4}$ inch deep.

With the long edge of the facing stitched, turn in the free edge of the wider half $\frac{1}{4}$ inch, as at *d*. Also, turn in the edge, *d*, Fig. 56, so that the crease, *b*, is at the edge of the fold, as at *e*, Fig. 57. Bring the creased, lengthwise edge just over the stitching, *b*, and baste, as at *f*. When you come to the corner, continue over the seam edge, *g*, and across the end, *e*.

Fold the upper part of the facing strip back on the wrong side of the skirt and baste in position along the outer edge of the placket,

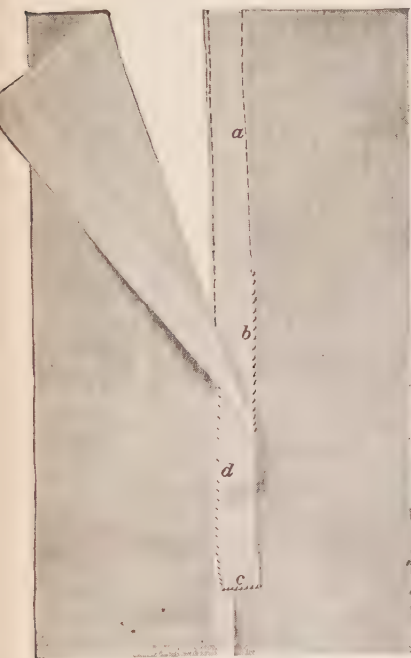


FIG. 58

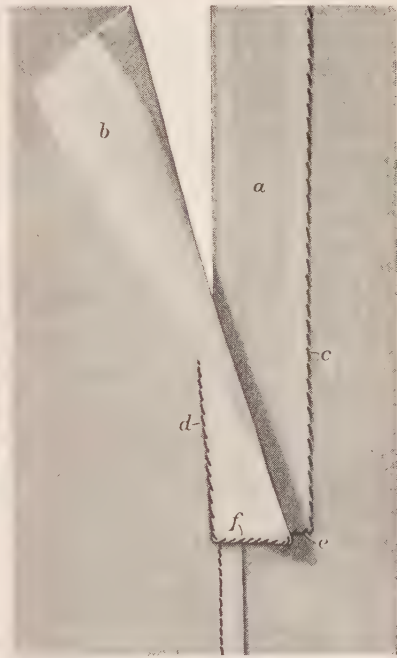


FIG. 59

as at *h*, so that the seam line does not show on the right side. With the facing strip perfectly smooth, turn and baste its inner edge to the garment, as at *i*, shown also at *a*, Fig. 58, a view of the wrong side with the facing turned back in position. Secure this edge with hand hemming-stitches, as at *b*, picking up only a thread or two of the skirt material with each stitch.

Complete the placket by securing it to the skirt with very fine hemming-stitches along the lower end, as at *c*, and continuing the hemming along the inside edge, as at *d*, to the waist line.

118. Seam-Placket Opening.—The opening known as a seam placket, because it can be used only on seams, is similar in appearance and construction to the flat-stitched, continuous placket. It is illustrated in Fig. 59, which shows only the lower end as merely the finishing of this differs from the other placket.

Cut two facing strips the length of the placket opening, plus $\frac{1}{4}$ inch, one about 1 inch wide and the other twice as wide minus $\frac{1}{4}$ inch, or $1\frac{3}{4}$ inches. Place the narrow strip *a*, its right side to the upper right side of the opening, and baste in position, taking a seam in the garment as deep as in stitching the garment seam, but only a scant $\frac{1}{4}$ inch on the placket strip, and then trim evenly; turn under the lower and outer edges of the strips and baste each in position. Baste and stitch the wider strip *b* to the opposite side in the same way; turn the free edge to the wrong side of the garment, turn it in $\frac{1}{4}$ inch, and baste it just to cover the line of stitching. Whip the basted edges in place, as at *c* and *d*, whipping the end *e* to the garment, and the ends of the other strip together but separate from the end of the narrow strip and the garment.

EXAMINATION QUESTIONS

(1) (*a*) Name the seams that are considered the construction seams in a garment. (*b*) What usually determines the kind of seams to use?

(2) How should the raw edges of plain seams be finished when using such fabrics as ratiné or woolen materials that fray easily?

(3) In what three places are darts used to make a blouse or dress fit well across the front?

(4) (*a*) Under what five types can sleeves be classified? (*b*) Describe each type briefly.

(5) What precaution is it advisable to take to avoid making both sleeves of a garment for one arm?

(6) In applying a set-in sleeve in a garment, how is the slight fulness at the top of the sleeve disposed of?

(7) On what kinds of material is it desirable to use a double binding such as that shown in Fig. 22?

(8) Submit a sampler of bias binding applied to a curved edge, as in a neck line, showing the joining as described in Art. 47.

(9) Submit a sampler of binding applied to an inside square corner, as described in Art. 51.

(10) Submit a sampler of a flat-stitched continuous placket.

DRESSMAKING

FINISHES AND TRIMMINGS

UNDERSTANDING DRESS DETAILS

1. Besides the details of dressmaking which have been presented in previous Sections, there are many others which take on the nature of finishes and trimmings. Such features as tucks, plaits, shirrings, seam, edge, hem, and corner finishes, methods of applying flounces, finishing openings, and attaching fastenings and weights, all have their place in the making of garments. How appropriately they are selected and how perfectly they are made influence materially the success of the garment. So it is important for the dressmaker to practice making all of these effects until she uses them with such dexterity that she can develop garments which she will be proud to claim.

2. The finishes and trimmings that are used on present-day dresses are presented in this Section. Some of these enter only into the construction of the garments while others have a decorative value as well. They are purposely separated from the garments themselves so that you may learn them independently and so be able to apply them wherever you desire. It is not likely that all of them will be used in any particular season. But the woman who sews with success should be so versed in the principles of dressmaking and so skilled in putting these into practice that she will have no difficulty in adapting her knowledge to the modes that Fashion presents from time to time.

Many labor- or time-saving methods are practical, and you may employ them with satisfactory results after you become accustomed to handling materials. Do not, however, neglect nor skim over any work; rather, strive to have your sewing skill responsible for quicker and more satisfactory results.

3. To use trimmings and finishes with the greatest degree of success requires, in addition to a knowledge of how to make them, a regard as to fitness of purpose and harmony in their use with certain fabrics or designs. You should know, for instance, that facings should not be noticeable unless used for ornament, that a hem should be of a width that corresponds with the dress and should generally be made very inconspicuous. Also, you should appreciate that tucks or shirrings are to be used first for their line value, and secondly for ornament. And it is equally important to realize that slanting or straight lines are rarely in harmony with round ones. Thus, in designing a dress, you should give sufficient attention to line so that when tucks or shirrings or plaits or other trimming features are used, they may be made in the right position and of a size to balance with other lines and details.

Finally, you should look well to your tools, particularly to that splendid and efficient aid, your sewing machine. You should have enough respect for cloth, no matter how inexpensive it is, to put your machine in shape to make good stitches. Pulled, puckered, stitching lines or oil-soaked threads are always a vexation and never produce good-looking tucks, plaits, seams, or finishes.

4. With your tools in shape, care in following the methods taught here, and a thoughtful planning of finishing details that shall include a fine regard for fitness, you should be able to bring a dress to that perfected state which so unerringly stamps a well-made garment. Remember that it is attention to the trifles that makes for perfection.

FINISHING AND TRIMMING DETAILS

TUCKS

USES AND KINDS

5. Tucks are folds made in material and stitched at the inside edge through only two thicknesses of material. Their use is both decorative and practical, for although they are generally used for trimming, they oftentimes provide a means of taking care of necessary fulness. Accuracy is an absolute essential in their development, for unless they are of even width throughout, much of their attractiveness is sacrificed.

6. Tucks vary in width from those of the *pin-tuck* variety, which are the very tiniest of narrow tucks, to those which are several inches or more in width, the wider tucks, when used cross-wise and left unpressed, being termed *nun tucks*.

The width of tucks and their arrangement vary according to seasonal preferences, but, in some form or other, tucks always have a place in fashion. Besides being made directly in the garment, tucks are sometimes used in applied or inserted bands or sections of self- or contrasting material. These bands or sections are cut from material that is already tucked and, in some fabrics, may be purchased as *tucking*, if preferred, although the cost of tucking is usually considerably greater than that of material tucked at home.

7. In soft, light-weight material on which a very dainty finish is desired, tucks should be made *by hand*, tiny running-stitches being used for this purpose. However, the use of hand-run tucks is hardly justified in the heavier fabrics nor when a great many tucks are desired for trimming.

In tucking material *by machine*, you will find the use of the *tucker*, which is a sewing-machine attachment, invaluable. This may be used for making tucks from those of the pin variety to those of 1 inch width and with any desired spacing. In using the attachment, follow closely the directions given in your sewing-machine instruction book.

MAKING TUCKS

8. Making Allowance for Tucks.—In order to make the proper allowance for tucks when cutting out the material, first decide on the width of the tucks and the number you desire. Then allow twice the tuck width for each tuck that is to be made; that is, multiply twice the tuck width by the desired number of tucks to determine the entire number of inches to allow in addition to the width of the pattern or the space in which the tucks are to be held.



FIG. 1

In the case of narrow tucks that are to be used *vertically* in a waist, it is generally advisable to make them in the material before it is cut, for this insures their correct placement and the proper shaping of the shoulder and neck lines, as well as makes possible the right or desired amount of fulness.

9. Marking for Tucks.—In order to insure evenness in the spacing of tucks and an accurate tuck line, it is necessary to supply marks or guide lines to follow unless you intend to do the tucking with the aid of a sewing-machine attachment that will automatically supply the marking.

To determine how far apart to place these marks, decide first on the width and spacing that will be most desirable for the purpose. Then, as the distance between the marks, which indicate the tops of two adjacent tucks, take three times the tuck width plus the desired space between the tucks. For the marking, you may use tailor's chalk, pins, or basting-stitches.

10. As a guide in marking for tucks, you will find that the dressmaker's gauge is very helpful. Fig. 1 shows the use of the gauge in marking for tucks $\frac{1}{2}$ inch wide with spacing of the same width. Indicate a point for the stitching line, as at *a*; $\frac{1}{2}$ inch below *a*, mark *b*, the edge of the tuck; and $\frac{1}{2}$ inch below *b*, mark *c*, the point that is brought up to *a* to form the tuck. For the next tuck, make a corresponding mark 2 inches below each of these marks. Repeat these markings for each tuck. Then, a short distance to the right, make another series of markings, as shown by the position of the gauge. The frequency with which you place the series of markings depends on the type of material being used, fabrics that crease easily requiring fewer than the softer weaves.

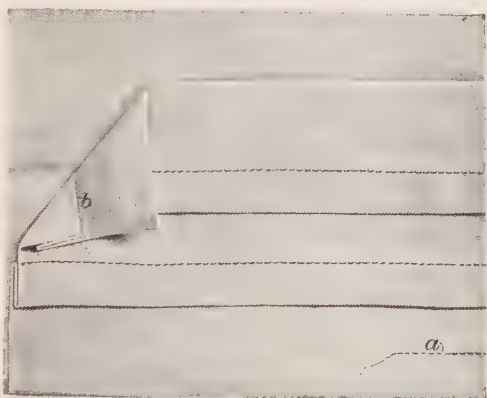


FIG. 2

11. In marking for *horizontal tucks* near the lower edge of a skirt or a sleeve, measure up from the hem or the edge finish, and place the first mark the distance above the hem you desire the edge of the tuck. From here, measure up twice the desired tuck width, crease the material at this point and bring the crease back to the first mark. Then, from the top of the tuck, measure up in the usual manner.

12. **Stitching Tucks.**—After marking for tucks, fold the material on the marks that indicate the center of each tuck, pin and then baste on those which indicate the tuck depth, and stitch as at *a*, Fig. 2. The illustration shows two completed tucks as well as one that is only partly finished. One corner of the material is turned back to

show the appearance of the wrong side underneath a completed tuck, which is simply a folded edge, as at *b*, with no stitching showing.

13. Tucking Material Before Cutting.—When tucks are to be placed in material before it is cut, as is sometimes the case with vertical tucks at the front shoulder to provide fulness over the bust, or tucks running from the neck line or elsewhere for decorative purposes, it is important that they be positioned correctly. First, decide just where the tucks are to come, how many are to be used, whether they are to occur in groups or singly, and how long and wide they are to be. Indicate the position and length on your pattern sections. Then lay the pattern on your fabric, folded

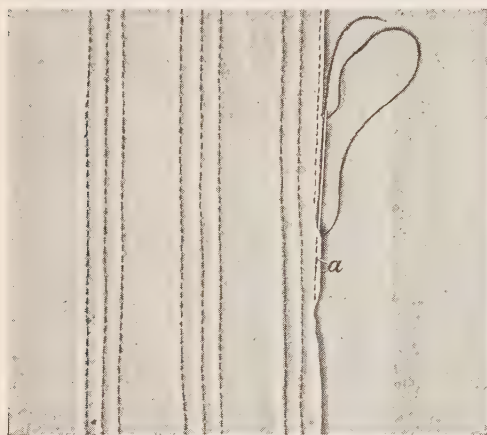


FIG. 3

correctly, and mark the location of each group and their length, if they are to occur on each side of the center front or back or both, placing them accurately. Next, remove the pattern and tuck the material, turning the tucks in the same direction on each side, front and back, as toward the armholes or the center. Leave threads of sufficient length to tie at the end

of each tuck, 1 or 2 inches usually being sufficient.

Before you have tucked as much width as you consider necessary, place the pattern over the tucked portion to determine how many more tucks are needed. Complete the tucking, pin the pattern sections in position over the tucked material, and cut in the usual manner. Then, to finish the ends of the tucks, if they do not run the entire length of the sections, rip back the stitching on any that seem a trifle long, pull the threads through to the wrong side, and tie them.

Tucks to provide fulness over the bust are very often made on the wrong side of the material.

FORMS OF TUCKING

14. Pin Tucking.—Used in separate applied or inserted sections or made directly in the garment itself, narrow tucks, especially those of the pin-tuck variety, are very pleasing in either dainty or comparatively heavy fabrics when a decorative effect without the appearance of weight, bulk, or very much fullness is desired.

To make pin tucks, follow the general instructions for making tucks previously given, but, as shown at *a*, Fig. 3, take the stitches within several threads of the turned edge so as to make the tucks as narrow as possible. If you are making the tucks in a dainty fabric and wish a very soft effect, run them by hand, as shown, but if you are making them in a woolen fabric or in one where the soft effect is not so essential, secure them with machine-stitching.

15. Group, or Cluster, Tucking.—One method of arranging tucks is illustrated in Fig. 3, the tucks being placed in groups of three and the groups made at regular intervals. Tucking, made in this manner, is generally referred to as *group*, or *cluster*, tucking, and provides a more interesting effect than tucks placed an even distance apart.

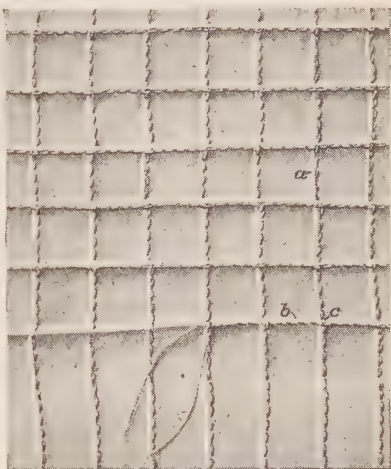


FIG. 4

As a rule, groups of tucks which include three, five, or seven are more pleasing than those which include an even number, such as two, four, or six. You will find that this suggestion applies to many kinds of trimming arranged in groups, the uneven numbers giving the more pleasing effect. Also, group tucking in which the space between the clusters is either wider or narrower than the space taken by a cluster, is more effective than that in which the width is the same.

16. Cross Tucking.—Trimming that is formed by tucks intersecting one another at right angles is known as *cross tucking*, and is especially desirable for inserted sections.

To do cross tucking, first run tucks vertically in even or group effect, as at *a*, Fig. 4, and then run others horizontally, as at *b*, keeping all tucks the same distance apart and working in the same direction for each tuck so that the intersections, as at *c*, will appear the same.

17. Graduated Tucking.—Tucks of graduated width, that is, a series of tucks that show a gradual increase or decrease in width and

spacing, are used chiefly as a matter of design rather than trimming. Sometimes, however, they are made in comparatively narrow widths and used for trimming the waist portion of a dress, or they are made wide and used horizontally in the skirt or a portion of it. Their width and position are determined definitely by fashion.

Graduated tucks appear best when the widest tuck is lowermost and the difference between the widths of adjacent tucks is not extreme. A gradual decrease of $\frac{1}{2}$ to 1 inch is generally desirable for wider tucks, while $\frac{1}{8}$ to $\frac{1}{2}$ inch is better for narrower tucks.

18. A good rule for spacing is to make each space of the same width as the tuck

above, which will cause a desirable uniformity. For instance, if the lowermost tuck is 5 inches wide and each tuck above is $\frac{3}{4}$ inch narrower than the preceding one, the lowermost space should be $4\frac{1}{4}$ inches wide, or the width of the second tuck, the next space $3\frac{1}{2}$ inches wide, or the width of the third tuck, etc.

This point is illustrated in Fig. 5, which shows a portion of a skirt in which the spacings and tuck widths are gradually decreased from the 5-inch hem that simulates a tuck at the bottom. If you

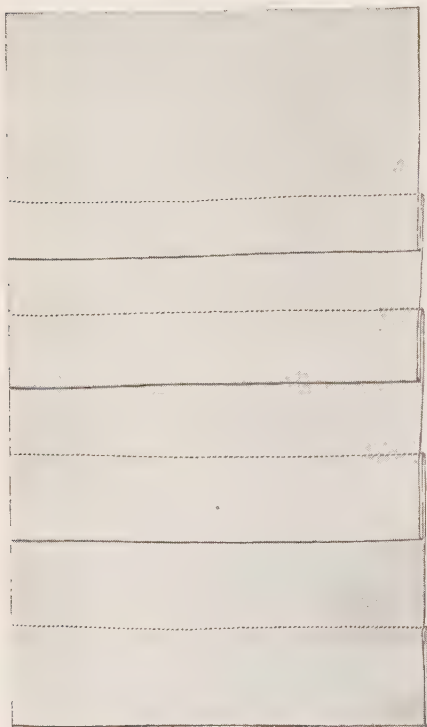


FIG. 5

prefer, however, in making graduated tucks, you may make each space narrower than the tuck above, but then the width of the spaces should decrease in the same relative proportion as the width of the tucks.

19. Curved Tucking.—When horizontal tucks are used in a shaped skirt, the underneath portion of the tuck naturally has a longer curve, or more fulness, than the upper part. To dispose of this fulness, follow the method of making the tucks, shown in Fig. 6.



FIG. 6

Before folding the material for the tuck, measure the desired tuck width below the line marked for the turn and run a row of gathering-stitches, as at *a*, being sure to keep this line of stitches an even distance from the turning line. Then fold the material in the usual manner to form the tuck and pin and baste it in position, as at *b*, drawing up the gathering thread to make it of the required length and adjusting the fulness evenly. Secure the tuck by hand or machine, working on the gathered side, if possible, in order to prevent bunching the fulness. The appearance of a finished tuck is shown at *c*.

PLAITS

NATURE AND VARIETIES

20. Plaits are folds made in material, but instead of being stitched at the inside edge through only two thicknesses of the fabric, as are tucks, they are stitched flat along any part of the fold through three thicknesses for only a portion of their length or are left entirely without stitching. The most common varieties are *side plaits*, *kilting*, which is a form of side plaiting, *box plaits*, *inverted plaits*, and *inserted plaits*.

21. Plaits do not show the extremes in width that tucks evidence, for they are seldom narrower than $\frac{1}{4}$ inch nor are they so wide as nun tucks are often made in a skirt. Unlike tucks, too, plaits are not always made of uniform width their entire length, for in seasons when garments are shaped considerably and fitted closely, plaits, especially when used in fitted or flaring skirts, taper from a comparatively narrow width at the waist line to considerable width at the lower edge. When straight-line effects are in vogue, however, plaits are usually turned on a lengthwise thread and made of uniform width their entire length. Variation may be obtained by the use of narrow and wide plaits in combination, such as a group of three shallow plaits alternating with a deeper one over the entire surface to be plaited.

Like tucks, besides being made directly in garments, plaits are sometimes used in applied or inserted bands or sections of self- or contrasting material, the plaits usually being merely pressed in position and the sections joined in practically the same manner as those that are tucked.

According to the manner of their making, plaits fall readily into two classes, the *hand-made* and the *machine-plaited*.

HAND-MADE PLAITS

22. **Material Suitable for Hand Plaiting.**—In choosing material for a garment that is to have hand-made plaits, select a fabric of firm, even weave that can be pressed with decided creases that will hold well even after the garment has been worn considerably. In soft materials, the lines of the plaits are soon lost and, of course, their beauty is spoiled unless they are pressed very frequently.

23. Making Side Plaits.—Side plaits, which are the simplest kind of hand-made plaits, differ from tucks only in the manner in which they are stitched or in their lack of stitching, and sometimes in their tapered width. Side plaits take their name from the fact that they turn to one side only, or are folded in one direction, at least on one side of a garment or in one group of plaits. Occasionally side plaits are overlapped, but more often they are made with very narrow spacing between them, or so that they just meet.

Side plaits that are merely pressed in position and made without tapering and so that they just meet, as in Fig. 7, are sometimes referred to as *kilting*, a term taken from the plaited skirts of the Scotch Highlanders, which are called *kilts*.

24. In measuring for side plaits, decide where you wish the edge, or outer fold, of the first plait to come and crease, following a lengthwise thread of the material.

After basting close to the edge of this fold to hold it secure, measure to the right or left according to the direction in which you wish the plaits to turn, an amount equal to twice the depth you desire for the plait. Measure at intervals and mark, bringing the folded edge up to meet these marks, thus completing the first plait. Baste in place. From the edge of this plait, measure in the same direction an amount that shall bring the edge, or outer fold, of the second plait at whatever distance you wish it from the first and crease as for the first plait, following a lengthwise thread of the material.

The process from here is identical with that used for making the first plait. Measure from the fold an amount equal to twice the depth of the plait. Mark at intervals and bring the folded edge up to meet these marks. Then baste in place. Continue in

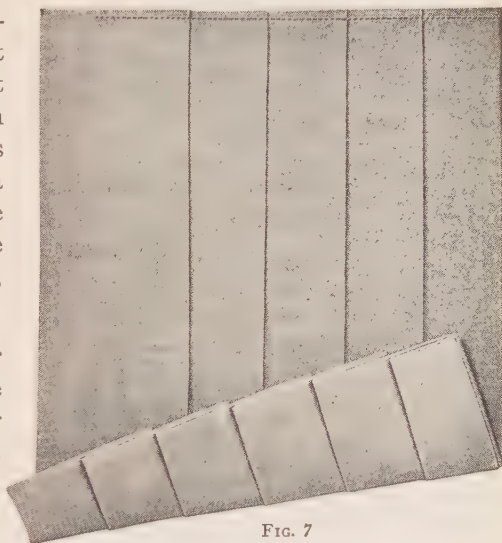


FIG. 7

this manner until you have plaited the desired amount of material. Then press the plaits and stitch them. After this, remove the bastings and press again to remove the marks of the threads.

25. If plaits are to be tapered, the width and spacing at the top must be marked as well as the greater width and spacing at the bottom and the plaits folded on a line connecting the corresponding points at the top and bottom. Generally, lines for plaits of this

kind are indicated on the skirt pattern and may be traced directly to the material, thus making the measuring for them unnecessary.

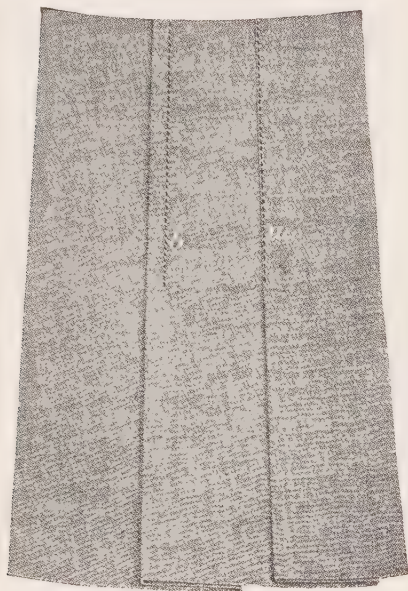


FIG. 8

26. Stitching Side Plaits.

Side plaits are often stitched flat through part of their length, as for example, from the waist line to the hip line of a skirt, when a close-fitting effect over the hips is desired. The stitching may be done close to the edge of the plait, as at *a*, Fig. 8, which shows tapered plaits, or farther back from the edge, as at *b*, to give the effect of any tuck width that is desired, though usually not more than $\frac{3}{8}$ inch.

Lines of horizontal or diagonal stitching, done across the plaits to give the effect of a design, are frequently used instead of vertical stitching to hold side plaits.

27. **Side Plaiting a Skirt.**—If you are making a plaited skirt, mark the center front and the center back; then hem the skirt, for any changes to be made in the length while hanging it will be made at the top rather than the bottom. Next, turn your attention to the plaits, bearing in mind the following suggestions, which will be helpful in arranging them:

1. Decide on the width of the plaits.
2. Plan the number of plaits. This equals the hip measure divided by the finished width of one plait.

3. Plan the amount of material to be used in each plait. If the plaits are planned to meet throughout their length, the amount will equal three times the finished width of the plait. But if less is folded under, that is, if the plaits are shallow, the amount will be obtained by dividing the width of the skirt in inches by the number of plaits.
4. Plan the amount of material to be folded under each plait; that is, its depth. In case the plait edges meet, this will exactly equal the width of the plait. But if the plait is shallow, subtract the finished width of the plait from the total amount of material allowed for it, as determined in 3. The remainder is the depth, or the amount folded under.

Arrange the plaits at the hip line first, pinning them to make sure that they are correctly placed. This is most conveniently done by slipping the skirt over the ironing board. Baste the plaits lengthwise from the hip line to the hem. Then at the waist line overlap them as much as is necessary to conform with the waist measure, and baste them in position from the hip line to the waist line, basting through the fold and the material underneath. Also, baste them the full length whether or not they are to be stitched.

28. Before trying the skirt on, arrange for the placket. The most desirable arrangement is to have it come in a seam. In any event, it must come under a plait. If you cannot arrange the placket on a seam and there is a little uncertainty in your mind as to whether or not the plaits are correctly arranged and you are safe in slashing a placket opening in the material, open one of the seams for a few inches at the top as a temporary opening. This can be restitched when the permanent placket is located.

29. Try the skirt on and make any necessary changes in the plaits. At this time, pin the top of the skirt to an inside stay belt or foundation lining. Measure the distance from the floor, and make all adjustments in length by lifting or dropping it at the top. Then remove the skirt and complete it by finishing the placket and the waist line and stitching the plaits.

30. Making Box Plaits.—A simple method of making a box plait consists of merely stitching a tuck and pressing it so that one-half of the tuck extends on one side of the stitching and one-half on the other side, as illustrated in Fig. 9, view (a). When such a

plait is reversed in the manner shown in (b), it is known as an *inverted box plait*.

To make such a plait, fold the material to be plaited, wrong sides together for a regulation box plait, or right sides together for an inverted plait, and pin or baste and stitch through the two thicknesses as far from the folded edge as the width desired for the plait and for the distance necessary to hold the plait or for the entire length provided the garment calls for such a finish. With the stitching done, place the fingers inside of the tuck to separate its

sides and then make it assume the effect of a box plait by bringing its edge, or the lengthwise fold, directly over the row of stitching, pressing the plait as you advance to make it stay in position.

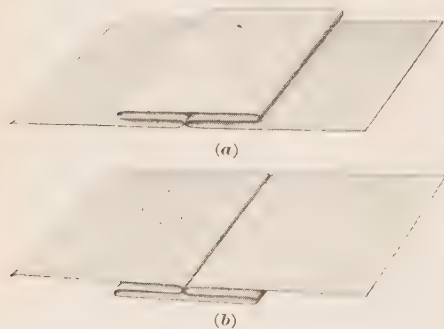


FIG. 9

31. When a number of box plaits are to be made or when underneath stitching is not desired, box plaits may

be formed by first turning under one edge and then the other, this method being the more practical one for most purposes.

Make allowance for box plaits in practically the same manner as for tucks and side plaits.

32. **Box Plaiting Waist or Skirt Material.**—In Fig. 10 is illustrated the manner in which straight box plaits may be laid in material that is to be plaited for a waist or a skirt. As a rule, it is advisable to start working at the center front and to complete one side before laying the plaits in the other side.

In order that the center of a box plait may be at the center front, plan to make only one-half of the first plait, leaving the other half to be finished when the other side of the material is being plaited.

To form this first plait, as at *a*, fold the material under toward the center, one-half the width you desire the finished box plait, being sure to bring the under edge of the plait exactly to the center, and baste this one edge of the box plait in position.

To make each succeeding box plait, measure beyond the turned plait edge of the one just preceding it, at several points, a distance

equal to the width you have determined for the box plait. Then, using these marks as a guide, crease a line for turning, as at *b*, and as at *c*, bring this creased edge over to meet the basted turned edge of the preceding plait.

After basting this edge, turn under the opposite edge, first marking the box-plait width, as at *d* and *e*, then marking this same width, as at *f* and *g*, to indicate the amount that should be turned under, and next bringing points *d* and *e* to *f* and *g* when folding the plait, thus making the under edges of the box plait meet at the center, as shown in the completed box plaits.

To finish the box plaits, merely press them in position or stitch them for any desired distance along the turned edges, as at *h*. Box plaits, too, are often held by ornamental stitching, done horizontally or diagonally across them, to form a design as described for side plaits in Art. 26.



FIG. 10

33. To make sure that box plaits will stay in press at the lower edge of the skirt, you may take the precaution, after pressing the hem, of stitching close to the edge of each plait on the wrong side, as shown in Fig. 11. This stitching should extend from the bottom of the skirt to about 5 inches above the hem. Stitching the plaits in this manner aids materially in holding them, especially in garments that are to be laundered, as the stitching enables them to fall back into their natural position and simplifies the ironing by keeping a good, even line.

34. Making Inverted Plaits.—Make inverted plaits in practically the same manner as box plaits, but in folding the material, make the plait edges meet at the center on the upper side of the plait, as shown in Fig. 12, instead of on the under side.

If a piecing, or seam, is required in a plaited portion, plan to make this along the under edge of one of the plaits, as at *a*, so that it will be very inconspicuous.

35. Making Inserted Plaits.—An inserted plait differs from others in that it is made of material that is added or inserted in a seam or a slash. Such a plait is usually made to look like an inverted plait, though it can be folded to form either a side or box plait.

36. If the plait is to be inserted *in a seam* and is to appear as an inverted plait, as in Fig. 13, view (*a*) showing the right side and view (*b*) the wrong side, make an allowance equal to the finished width of one side, or

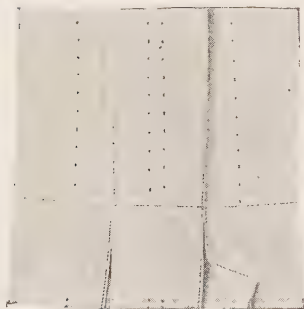


FIG. 11

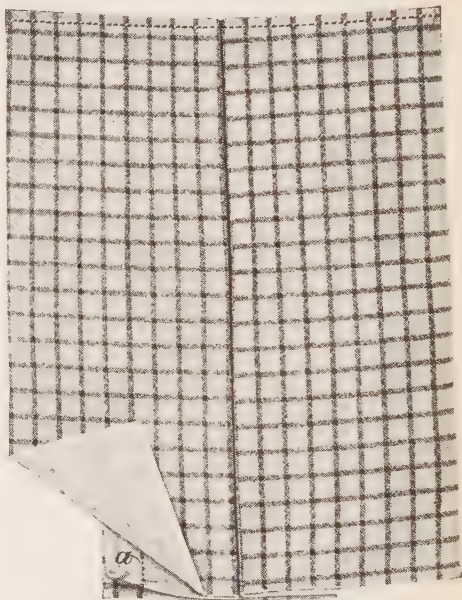


FIG. 12

half, of the plait on each seam edge, as at *a*, view (*a*). These allowances provide the center thickness or folds of the plait. For the under section, which is the inserted part, supply a strip of material, as at *b*, as long as the plait is to be and equal in width to the sum of the allowances made on the two seam edges. Mark the lengthwise center of this strip.

To make the plait, first baste the seam on the original seam line, using small stitches. Then press it open, being careful to keep the seam line straight. Place the strip under the seam with its right side against the seam, and pin the marked center line directly underneath the seam line, easing the strip a little so that it does not

appear drawn. Baste from the right side with diagonal bastings, as at *c*. Next, determine the depth to which the stitching of the plait is to extend and the distance of the stitching from the seam edge, points that are controlled entirely by fashion. With this decided, baste along the desired line. Then stitch down on one side of the plait until you reach the point marked for the end of the stitching, as at *d*. With the machine needle down through the material, use it as a pivot, turn the skirt to a forty-five degree angle, and stitch diagonally toward the point where the folded edges of the plait meet. Again using the needle as a pivot, turn and stitch the second side to correspond with the first.

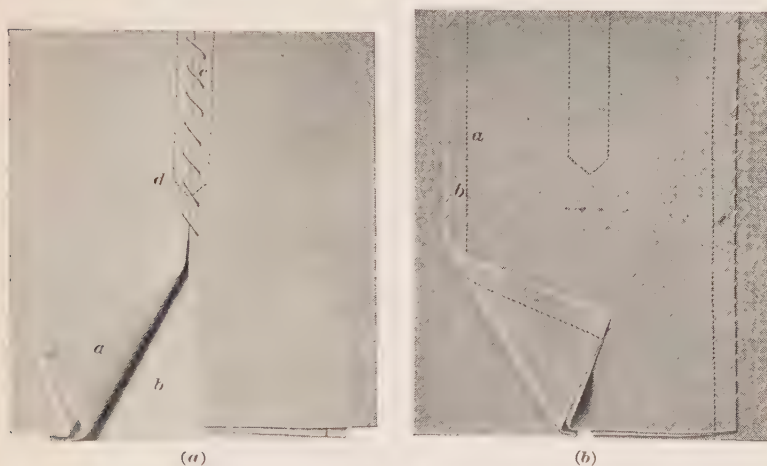


FIG. 13

Next, turn the work so that the wrong side is up, and baste and stitch the edges of the strip to the edges of the plait allowance, as at *a*, view (b). Bind, overcast, or notch the seam edges, as at *b*, and remove all bastings.

37. A plait inserted *in a slash* is illustrated in Fig. 14, view (a) showing the right side, and view (b), the wrong side. In this case, the inserted section must be twice the finished width desired, plus allowance for two seams, and at least $1\frac{1}{2}$ inches longer than the slash.

In inserting the plait, place the right side of the inserted section against the right side of the skirt with one edge even with a slashed edge, and the surplus length extending above the slash. Baste and

stitch these edges together, having the seam $\frac{1}{4}$ to $\frac{3}{8}$ inch deep at the lower end of the slash and gradually running out to almost nothing at the upper end. Join the other edge in the same way, turn the inserted section to the wrong side, and press the plait so that the seams come in the folds, as at *a*, view (*a*), and at *a*, view (*b*). Reinforce the upper end with an arrowhead, as shown, or with orna-

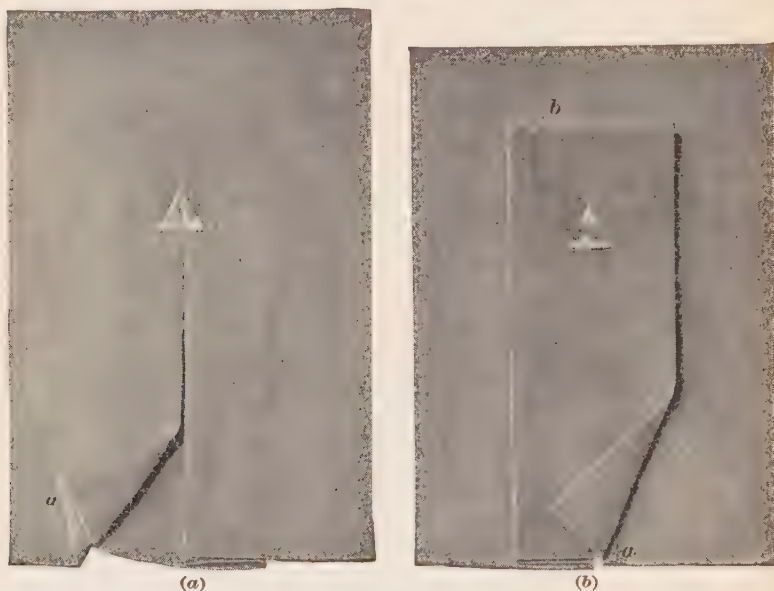


FIG. 14

mental stitching. Overcast the upper edges of the plaits, as at *b*, view (*b*), but do not tack them to the garment as the stitching must not show on the right side.

This method of inserting plaits may be used in a seam where no extra allowance has been made for the plait, the seam first being stitched down to meet the inserted section.

38. Pressing Hand-Made Plaits.—In preparation for pressing plaits in cotton or woollen material, lay the basted plaits flat over the ironing board, and, unless the fabric is of a kind that you consider would show ill effects if dampened, immerse a thin, white cotton press cloth in water, wring it as dry as possible, and place it over the plaits. Press over the dampened cloth so that the moisture will penetrate into the fabric underneath; then remove the cloth and press directly over the right side of a cotton or the wrong side of a

woolen fabric. Next, with the plaits still lying flat on the board, clip the bastings at intervals of every few inches and remove them; then press the plaits again so as to remove any marks that the bastings may have left.

39. Follow practically these same suggestions in pressing plaits in *silk materials*, but do not use any moisture, as this might stiffen or spot the fabric. Press on the wrong side so as to avoid imprints of the iron, which usually result when pressing is done on the right side of silk.

40. Cartridge, or Unpressed, Plaits.—Cart-

ridge plaits, which provide a means of confining excessive fulness with decorative effect, are illustrated in Fig. 15. Such plaits are really unpressed folds, tacked or stitched to a foundation so that they stand out in compartment-like sections, resembling those of a cartridge belt or container. Besides being made directly in the garment in order to



FIG. 15

confine fulness, cartridge plaiting, in applied sections or narrow strips, is often used as a form of trimming. This is most successful if the material is not extremely heavy.

41. The cartridge plaits shown are finished as they might be when used to confine waist-line fulness of the skirt. As a portion of the under side of the plaits is visible at the top, it is necessary that the upper edge of the material be turned under an inch or more or that a facing be supplied. The facing, as shown at *a*, may be of contrasting color, if desired.

After the upper edge is finished, form the cartridge plaits by drawing out the material to give the extended effect, pinning the

folds temporarily, as at *b*, and then tacking the material between the folds to the waist or a stay piece underneath. They may be tacked to any depth desired, 2 or $2\frac{1}{2}$ inches usually being sufficient. Use running-stitches that do not show on the right side, with occasional back-stitches for greater security.

MACHINE-MADE PLAITS

42. The term *steam plaiting* is applied to various kinds of plaits that are made over heavy paper, creased to form what is known as plaiting patterns, or over steel wires or knives and then, with intense and even steaming, held in place.

For a garment that is to be machine-plaited, softer fabrics may be chosen if desired, for machine-made, or steamed, plaits are usually pressed so firmly in position that they hold up well even in soft materials.

43. **Allowance for Steam Plaiting.**—When you wish to use steam-plaiting, unless you know exactly the type of plaiting that you desire or that Fashion favors, it is a good plan to visit the shops or to communicate with them with the object of determining the styles that are in vogue and the amount of material required for the different kinds. As a rule, three times the length into which the plaiting is to be held is the required allowance for it, but in case shallow, flat plaiting is desired, the allowance may be from two to two and one-half times the length into which the plaiting is to be held.

44. **Kinds of Steam Plaiting.**—Steam plaiting is made in many varieties, including **side** and **box plaiting**, ranging in width from $\frac{1}{2}$ to $2\frac{1}{2}$ inches, and **knife plaiting**, which is a term applied to machine-made side plaiting in contrast with that made over a paper form.

Besides these kinds of plaiting, which are laid flat to the material, steam plaiting includes those of the accordion and sunburst varieties.

45. **Accordion plaiting** consists of very narrow straight plaits, laid in place in much the same manner as the folds of a folding fan or the bellows part of an accordion, from which it derives its name. Accordion plaits range in width from $\frac{1}{8}$ to $\frac{1}{2}$ inch.

46. **Sunburst plaiting**, which is often used when circular effects are popular, is similar to accordion plaiting, except that the plaits are applied to an extremely circular piece and are very narrow at the

top and wide at the bottom, thus giving a voluminous flare to the skirt at its lower edge.

47. Steam Plaiting Material.—To prepare material for steam plaiting, have all the edges finished except those that are to be joined in a seam to another part of the garment. Plaits can be steam-plaited to best advantage in shops equipped with apparatus designed especially for the plaiting. Steam-plaiting equipment for home use is, of course, to be had; but the intense and even steaming required to hold the plait lines securely, especially in skirt lengths, is somewhat difficult. For this reason, together with the fact that the price for doing such work is generally reasonable, it is economical to have steam plaiting done by those who make a specialty of it. Equipment for plaiting collar and cuff frills and petticoat and dress ruffles, however, is generally satisfactory for home use, because the material is of a width that is easy to handle.

48. Steam Plaiting a Skirt.—In the case of a skirt, finish all the seams but one, and turn and secure the hem in position.

If the material is light-weight, you may make the hem in the usual manner, but in medium-weight and heavy material, instead of turning under the upper edge of the hem, merely catch-stitch it flat. Then, after the plaiting is done, join the remaining seam edges, taking care to permit the seam to be finished properly before this portion of the hem is secured.

If a placket is desired, make this along a seam; or, if another position would be more convenient, slash the material at this point along the inside edge of one of the plaits and make an inconspicuous, bound placket.

Before joining the skirt to the waist portion of a dress or to a stay belt, gather the upper edge with the plaits laid flat, in case they are of the flat variety, or drawn out if they are accordion plaits, and adjust the skirt at the waist line to make it hang correctly.

SEAM FINISHES

IMPORTANCE OF CORRECT FINISHES

49. Seam finishes play an important part in the development of a garment, for unless they are suitable for the material, in harmony with the design, and among the finishes that have seasonal preference, they detract sometimes from the wearing quality and always from the smartness of the effect.

The general rule for finishing seams is to make them as substantial as possible without adding undesirable heaviness, and very inconspicuous, unless it is desired to emphasize them for a point of design.

50. A number of finishes that almost invariably have a place in Fashion have already been described in detail. Others are considered here. In addition, you will find novel finishes introduced almost every season, but few, if any, that you will have difficulty in applying if you understand the general principles of seam finishing.

FINISHING SEAMS IN FIGURED FABRICS

51. When seams are to be made in plain fabrics, any of the usual types may be used, depending on the type of material, the chief concern being that they be made and finished perfectly. In the case of fabrics that contain figures, plaids, or stripes, the design requires additional precaution in order that the right effect be obtained.

52. In preparing the seam for stitching, pin the seam edges together very carefully, taking the greatest care to match the design. In the case of a plaid or check, it is often advisable to place a pin on the horizontal lines every few inches, for even on straight edges a slight stretching can easily occur and prevent the designs from matching. In a figured fabric, see that each figure is matched accurately before you go on to the next one. Then baste with short stitches along the marked seam line. To insure perfect matching, it is well to observe the effect on the right side frequently, changing the pins and basting wherever necessary.

You may baste in preparation for a French seam if you wish, but in most cases, a plain, pressed-open seam is preferable. If you desire outside stitching on the seam, make this on both sides of the seam line, as stitching on merely one side of the seam may give an uneven effect that detracts from the accurate matching of the design.

HEMSTITCHING SEAMS

53. Machine Hemstitching.—As a finish for seams, when an especially dainty effect is desired and the economizing of time and labor must be considered, machine hemstitching, done on a machine especially constructed for this purpose, provides one of the most satisfactory methods that may be employed.

A special hemstitching machine is considered practically indispensable in a dressmaking shop, but its high cost hardly justifies its purchase for home use alone. Instead, the home sewer may send garments made ready for hemstitching to shops that make a specialty of this work. In these shops, the charge is made according to the nature of the material and the number of yards of hemstitching that is done, fabrics of firm weave requiring less care in hemstitching than materials that have a tendency to pull or stretch readily.

54. In general, machine hemstitching as a finish seems better suited to wash fabrics and sheer silks than to heavier silks and wools, for in these materials and, likewise, in heavy wash fabrics, the usual seam finishes and such edge finishes as bindings, facings, and hems do not appear so conspicuous as in materials of sheer texture. In some cases, however, the picoted effect may be employed to advantage for finishing fabrics of heavier weight, this depending on the design and seasonal preferences.

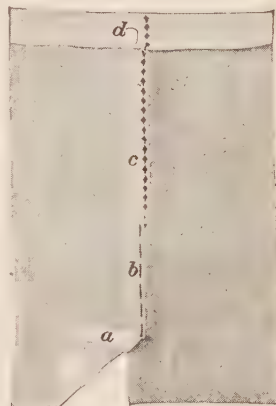


FIG. 16

55. **Applying Hemstitching to Seams.**—When it is desired to emphasize seam lines and use machine hemstitching as a form of trimming, the hemstitching may be done from the right side of the seam. To prepare a seam for hemstitching in this manner, first turn under one edge, as at *a*, Fig. 16, along the traced seam line; baste this flat to the other seam edge with self-colored thread, as at *b*, and then send the work to have it hemstitched along the turned edge, as at *c*. When the hemstitching is returned, cut the seam edges away to within $\frac{1}{16}$ inch of the hemstitching on the wrong side, as at *d*, in order to make the finish dainty and to prevent the edges from fraying, and remove the basting-stitches.

56. In sheer materials, where a dainty, inconspicuous finish is desired without hemstitching on the right side, you may use the finish shown in Fig. 17. In this case, make the seam ready for hemstitching by basting the seam edges together to the wrong side, as at *a*. Then have the hemstitching done on the basted line, as at *b*, and afterwards cut away the seam edges, as at *c*.

If even the narrow edge that is left will prove too heavy and if there will be no strain on the seam, cut through the center of the hemstitching, as at *d*, to form what is known as a *picoted edge*.

57. Imitation Machine Hemstitching.—As shown in Fig. 18, machine hemstitching may be imitated very satisfactorily for some purposes on an ordinary sewing machine with an inexpensive hemstitching attachment or without the use of an attachment according to the following method.

Lengthen the stitch of the sewing machine a trifle, attach a coarse needle and thread, and provide from three to six layers of blotting paper, depending on the width of hemstitching desired. If blotting paper cannot be secured, any paper that is soft

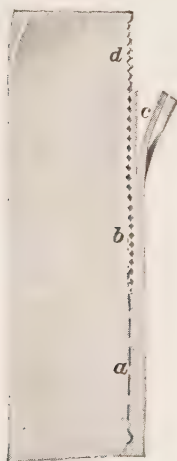


FIG. 17

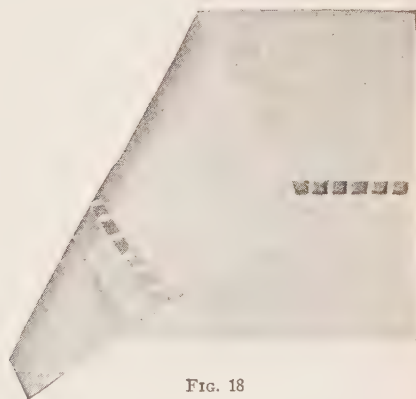


FIG. 18

enough to tear easily away without pulling or injuring the material after the stitching is done, may be employed. Cut the paper that is to be used into strips about $\frac{3}{4}$ to 1 inch wide; lay them together and, with a tracing wheel, trace them through the center lengthwise, so as to perforate the paper and make it tear away easily later. Next, baste one thickness of the material to each side of the paper, a seam's width from the edge. Then place the material with the attached paper on the sewing machine and stitch directly along the line of basting, as at *a*, Fig. 19.

After the stitching is done, pull the paper away very carefully from each side and turn the seam edges back from the hemstitching, as at *b*. The right side should then appear as in Fig. 18. The

edges of the seams may be turned under and machine-stitched in place, or a narrow hem may be made of one and a wide hem turned up over the other and stitched very near the hemstitching.

FINISHING GATHERED DARTS

58. A horizontal dart, having fulness in its lower edge, as in Fig. 20, is a seam finish that requires extreme care in handling to



FIG. 19

make it attractive. The upper portion should not appear stretched, the seam line should be perfectly straight and run out to nothing, and the fulness should be distributed evenly.

59. For a dart of this kind, first gather the lower edge, as at *a*, Fig. 21, which shows the wrong side of the dart, and draw up the gathering thread to make it of the same length as the upper edge, as at *b*. Then adjust and baste the fulness of the lower edge to the ungathered edge and stitch them together, starting at



FIG. 20

the outer end $\frac{1}{4}$ to $\frac{3}{8}$ inch from the seam edges and tapering the seam to nothing at *c*, $\frac{1}{4}$ inch beyond the slash. Tie the threads carefully.

After stitching the dart, trim the seam edges even and overcast them together, as shown, or bind them with very light-weight material; then press the dart carefully with the seam edges turned up.

FINISHING SEAM AND OTHER CASINGS

60. In addition to the very familiar form of casings, finished as hems, casings may be used at the waist-line joining of a waist and skirt when a bloused effect is desired or in any other part of a garment where fulness is wanted at a joining line or elsewhere. Such casings may be made by means of a seam, finished as a broad, flat fell, or by the application of a strip of material.



FIG. 21

61. Seam Casing.

To form a seam casing, finishing it as a flat fell, turn the seam edges to the inside, as at *a* and *b*, Fig. 22, and overlap them so as to form a casing a trifle wider than the elastic. Then stitch along both edges, as at *c*, and run the elastic, as at *d*, through the casing.

62. Applied Casing.

An applied casing, as shown in Fig. 23, is suitable for use at the waist line of a one-piece dress

that is to be finished in blouse effect, or is employed to provide an apparent division line in any part of a garment when fulness is desired on each side of this division line. For instance, the semblance of a ruffle may be formed at the lower edge of a wide sleeve by means of a casing, placed the width of a ruffle from the lower edge.

63. To form such a casing for elastic of medium width, cut a straight strip of material about $\frac{5}{8}$ inch wider than the elastic, using self-material unless this is very heavy, when a lighter-weight fabric is preferable. Baste the strip to the wrong side of the garment over the line marked for the casing, first turning under the edges of the strip a trifle less than $\frac{1}{4}$ inch, as at *a*, and then stitching it in position,

as at *b*, stitching close to the turned edges so as to leave sufficient room in the casing for the elastic.

With the casing stitched, run an elastic, cut the required length, as at *c*, through the casing, and then adjust the casing fulness over the elastic, as at *d*.

If you desire to use a very narrow elastic, make a smaller allowance for turning under the edges of the casing strip or use ribbon a trifle wider than the elastic for the casing. Also, if you prefer, you may use a cord, tape, or ribbon instead of the elastic in order to draw up the fulness of the casing.

HEM AND EDGE FINISHES

FACTORS INFLUENCING SELECTION

64. Because of the unsightliness of raw edges and the disposition of most of them to ravel, hem and edge finishes have come to be an inevitable accompaniment to the making of every type of garment. Despite their universal use, however, they have never become fixed to the extent that they cease to vary with changing fashions and varying types of materials. Certain seasons may bring picoted and hem-stitched finishes to the fore. Others may exploit the scalloped edge. The bottom of a skirt may be sometimes bound and at other times faced according as Fashion swings this way or that.

Less arbitrarily but with distinct insistence on suitability is the type of finish determined by the type of material and style of garment, and especially is this true of the finishes used at the bottoms of skirts. A simple hem turn may suffice, for example, for a straight skirt of one weight of material, but must give place to a different finish if the material or style of garment requires it, as for example when a circular skirt of sheer material requires a binding or facing.

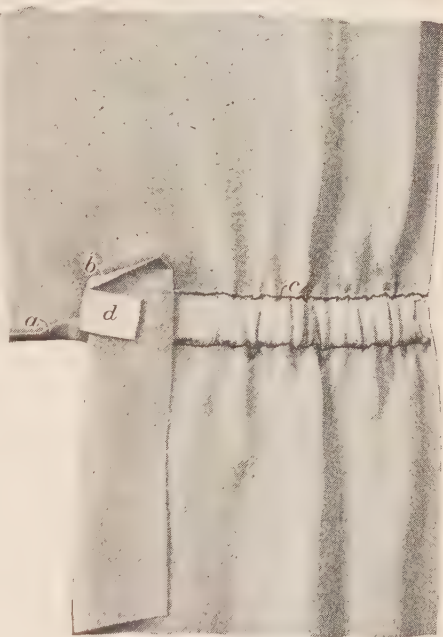


FIG. 22

65. The material of which a dress or skirt is made, the nature of the design, and the prevalent fashions should all be taken into consideration, therefore, before the hem and edge finishes are determined; and, in turn, the finishes should be decided on before the garment is cut, so that proper allowance may be made for them. Finally, the greatest care should be taken to insure perfect workmanship, for nowhere are accuracy and neatness or the lack of them more apparent than in the hem and edge finishes of garments, the success of the garments themselves depending much on the correct handling of such details.

FINISHING SILK AND WASH MATERIALS

66. A simple **hem turn** is the finish most often employed for silk and wash materials, being secured with fine hemming-stitches or slip-stitching to make it as inconspicuous as possible. In seasons when hems have considerable prominence, they may be secured with machine-stitching or the upper edge of the hem indicated by

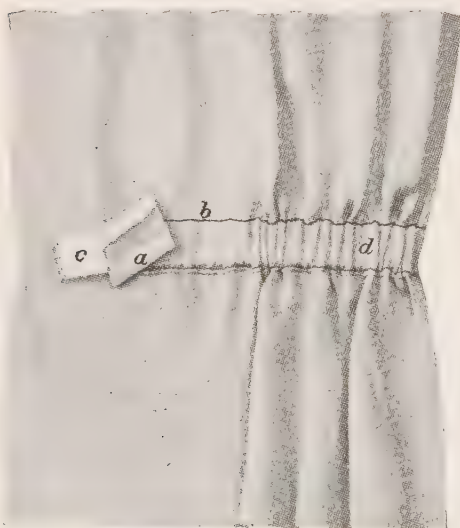


FIG. 23

some means of decoration. If a facing is used in place of a hem, it may be finished in a similar manner.

Binding affords another means of finishing the lower edges of skirts, but this is more often employed for overskirt portions than for the skirt itself, unless the skirt is circular.

67. Making a Plain Hem.—Mark the line of the bottom of the hem with a row of bastings and turn the hem to the wrong side on that line. You will find

it well, after making this turn, to fold the garment at the center front and lay it out on a table with the waist line and corresponding seam lines together and then to observe the turned lower edge. If the turn does not follow a smoothly curved line, adjust any portions that appear decidedly irregular, for abrupt difference in the line at

the lower edge, regardless of the cut of the skirt, will not give an even appearance when the garment is on the figure. Also, compare the two halves of the skirt to see that all corresponding points are the same length. As you make any adjustment, baste the turn, continuing the basting around the entire lower edge $\frac{1}{4}$ inch from the edge, as shown in Fig. 24.

With the dressmaker's gauge, measure the width desired for the hem and trim it off to an even width at all points. Turn in $\frac{1}{4}$ inch on the raw edge, creasing it with the fingers or a hot iron, or, in the case of very soft material, baste this turn before pressing it. If an especially firm edge is desired, turn in $\frac{1}{4}$ to $\frac{1}{2}$ inch and stitch it near the crease, using machine stitching, as at *a*,

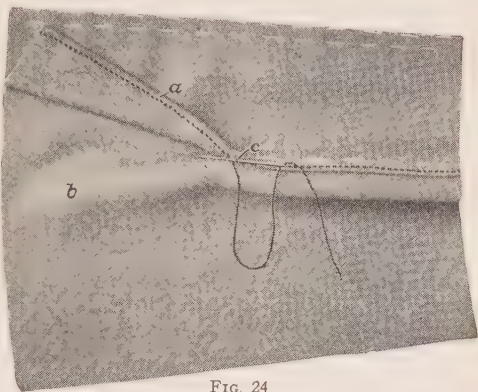


FIG. 24

or running-stitches put in by hand. Lay the lower part of the skirt out flat on the table, and baste the turned-in edge of the hem to the skirt, disposing of any slight fulness by laying it in tiny plaits.

Complete the hem by securing the edge with slip-stitching or whip-ping-stitches. Machine stitching may be used on house dresses and children's play dresses. The illustration shows the hem being slip-stitched. To do this easily, hold the skirt side next to you, as at *b*, having the fingers of the left hand on the hem side, and the thumb on the skirt side. Take a stitch about $\frac{1}{4}$ inch long in the hem edge and then the tiniest stitch possible in the skirt. For strength, take a back-stitch every 6 or 7 stitches, as at *c*.

68. A circular skirt of silk or washable material is often finished with a 1-inch hem. In making such a hem, baste the turn as directed above, then turn in $\frac{1}{4}$ inch on the raw edge, and place tiny running-stitches along this turn. Draw these up to gather the edge at points where there is excess fulness, baste, and hem.

69. **Applying a True Bias Facing.**—For the lower edge of a dress or skirt, a true bias facing is preferable to any other kind, as its pliant nature permits it to be shaped to fit gradual curves and, besides,

gives to either a straight or a curved edge a softer finish than that afforded by a lengthwise or crosswise facing.

Apply the facing by first placing it over the right side of the garment and stitching along the edge and then turning it back to the wrong side so that the seam line, instead of being directly along the edge, is $\frac{1}{8}$ to $\frac{1}{4}$ inch above, as at *a*, Fig. 25. Then press or baste the turn at the upper edge of the facing, as at *b*, and after basting this edge flat to the skirt, whip or stitch it in position, as at *c*. A facing, applied in this manner, is termed a **sewed-on facing**.

70. Sometimes the lower edge of the skirt is turned and basted before the facing is stitched to it; then the facing is placed over the wrong side, its lower edge is turned under and slip-stitched to the



FIG. 25

turned lower edge of the skirt, and the upper edge is secured in the usual manner. Such a facing has practically the same appearance as a sewed-on facing, but because of the manner in which it is applied, it is termed a **set-on facing**.

71. Applying a Fitted Facing.

For decidedly curved or irregular edges, a fitted facing is generally needed. The term *fitted facing* implies that the threads of the facing material

and of the skirt run in the same direction. To achieve this result, lay the skirt out smooth on the table and place the pieces of the material that were left from cutting out the skirt over the lower edge so that the lengthwise and crosswise threads of both match. As a rule, such a facing is from $2\frac{1}{4}$ to 4 inches wide.

In order to get the facing accurate as to shape and grain, lay the pieces over the edge of the skirt, rather than the skirt over the pieces. Arrange them to the best advantage; that is, so that the longest piece of the facing may be cut from each piece of material, thus obviating the necessity of a large number of piecing seams in the facing. Be sure to allow for any seams necessary for piecing the facing. These seams should follow either a lengthwise or a crosswise thread, as a bias seam is hard to match and likely to

stretch. Join the facing pieces with plain seams and press them open.

When the facing is made ready, lay the skirt right side up on the table and put the right side of the facing down over it, matching the grain. Baste the lower edges in a $\frac{1}{4}$ -inch seam, keeping the work flat on the table so that neither the edge of the skirt nor that of the facing will become stretched in any place. Stitch the seam and press toward the facing. Turn the facing to the wrong side of the skirt, bringing it up $\frac{1}{4}$ to $\frac{3}{8}$ inch from the bottom of the skirt to avoid any possibility of its showing on the right side.

72. Facing a Scalloped Edge.—The finishing of a scalloped edge with a facing is illustrated in Fig. 26, which shows the wrong side. Mark the scallops on the wrong side of the garment, having the lowest point of each at least $\frac{1}{4}$ inch from the edge of the material.

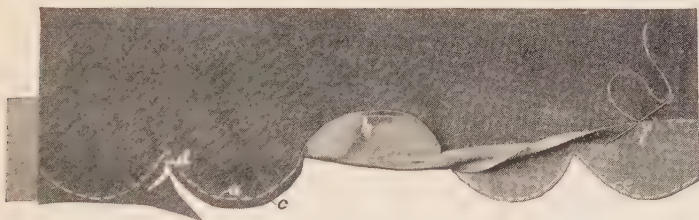


FIG. 26

If the edge is straight, the facing may also be straight; but if it is flared, even slightly, use a bias facing, cutting it about $1\frac{1}{2}$ inches wider than the depth of the scallops.

Baste the facing to the right side of the garment as for a plain facing but following the scallop outlines, as at *a*. Then stitch on the scalloped outline, as at *b*, trim the scallops, as at *c*, to within a narrow seam's width of the stitching, and clip the corners, as at *d*, almost to the stitching. Turn the facing to the wrong side, working out the edges of the scallops well, and baste and press them, as at *e*. Turn in the upper straight edge of the facing $\frac{1}{2}$ inch, and hem or slip-stitch it to the garment, as at *f*, using very tiny stitches in the garment so as to be as invisible as possible.

73. Finishing an Edge with Picoting.—A very desirable way to finish an edge in light-weight material, usually silk or cotton but also the feather-weight wools, is by means of *picoting*, which consists of machine hemstitching cut in half. Such a finish may occur

at the lower edge of a skirt, on drapery, ruffles, or other edges where there will be little strain and an inconspicuous finish is desired.

Mark for picoting by applying basting-stitches along the line to be finished, as at *a*, Fig. 27, about $\frac{1}{2}$ inch from the edge. Then have machine hemstitching done on the basted line, as at *b*, and cut through the center of the hemstitching, as at *c*.

74. If the material you are using is cut on the bias so that it has a tendency to stretch readily, you will do well to take the precaution of staying the edge, as shown in Fig. 28, so that it will

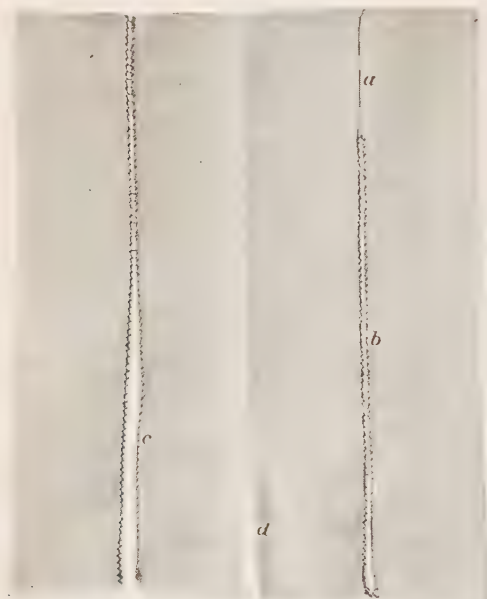


FIG. 27

not be stretched in the hemstitching. For a stay piece, cut a narrow lengthwise or crosswise strip like that in the portion to be hemstitched. Baste this, as at *a*, under the line where the picoting is desired. After the hemstitching is done through both thicknesses, as shown, cut, as at *b*, through the center of the hemstitching to form the picot edge, and then, as at *c*, cut away the stay strip close to the picoting.

75. Applying Machine Hemstitching to Edges.—The way in which imitation machine hemstitching may be used to decorate a hem is shown in Fig. 29. As hemstitching done according to this method requires a seam, it is necessary to make allowance for this seam on any article that is to be finished with the hemstitching.

76. To prepare for a hemstitched hem, slash the material a seam's width below the point where you wish the upper finished edge of the hem to be; then with the slashed edges together, slip several thickness of blotting paper between them and do the machine hemstitching as described in Art. 57.

After completing the hemstitching, turn and baste the upper seam in a narrow hem, as at *a*; then turn the material provided for the wide hem back over the lower seam edge and baste it close to the hemstitching, as at *b*.

You may secure both the upper and lower hems with machine stitching, if you wish, but, as the use of fine whipping-stitches for this purpose makes the securing of the hems very much less conspicuous and therefore produces an effect more nearly like the work of a regular hemstitching machine, the extra time required for the hand sewing is well worth while.

FINISHING WOOLEN MATERIALS

77. Hemming a Straight, Light-Weight Wool Skirt.

When a skirt is cut straight so that there is no fulness in the hem to be disposed of, and

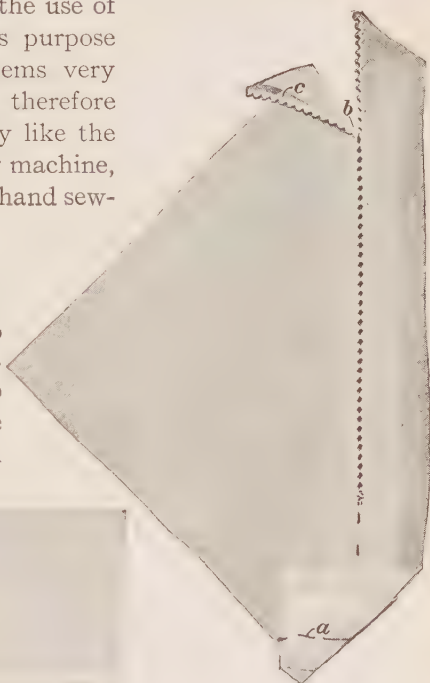


FIG. 28

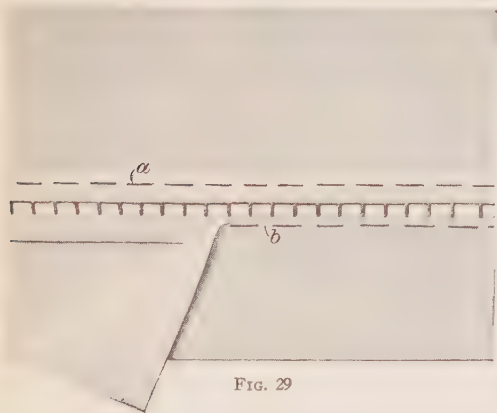


FIG. 29

when the material is light in weight so that a $\frac{1}{4}$ -inch turn at the top does not leave a shiny crease on the right side after pressing, the

method of hemming is similar to that used for silk and washable materials, described in Art. 67.

78. Hemming a Straight, Heavy Wool Skirt.—When a skirt is cut straight so that there is no fulness in the hem to be disposed of and the material is so heavy that the turning in of the upper raw

edge would cause an undesirable ridge, two methods of hemming are practical, each giving a very neat finish to the wrong side.

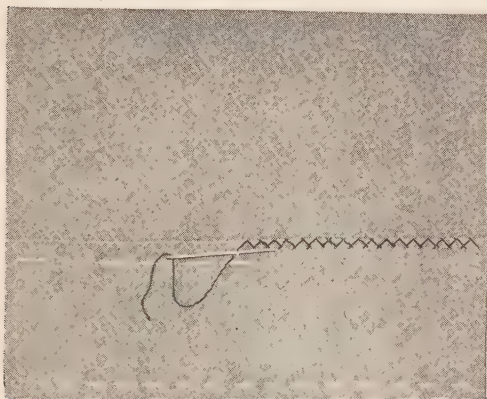


FIG. 30

If the material does not fray nor ravel, the hem may be secured by catch-stitching the edge of it, as illustrated in Fig. 30. There is only one turn in a hem of this kind.

If the nature of the material is such that it frays readily, the most satisfactory finish is by means of a band of seam tape or ribbon. To

make this finish, apply the tape to the right side of the material so that the lengthwise center line of the tape is over the raw edge of the material, and stitch along the overlapping edge of the tape. Then baste the hem in position and slip-stitch the free edge of the tape to the skirt.

79. Hemming a Slightly Flared Skirt.—When a skirt is slightly flared, it is a little wider at the extreme lower edge than where the upper edge of the hem will come, and unless this slight fulness is disposed of in some way, the hem will not fit smoothly. The method of plaiting or gathering in this fulness, as in cotton material, cannot be applied to woolen garments because the resulting bumps and creases would produce a very unattractive effect. There is, however, a means of removing fulness from cloth without cutting and without leaving undesirable, shiny creases, and that is by shrinking the surplus fulness out of the material.

Turn and baste the lower edge of the hem as described in Art. 67 for a straight skirt, and measure and trim the hem to an even width. Then, without turning in the top, run a gathering thread $\frac{1}{4}$ inch from the raw edge. Lay the skirt out on the ironing board, dampen the hem, and shrink out the fulness by bringing the iron up from the bottom of the skirt and holding the fulness in with the gathering thread until the turned portion is the width of the skirt where the top of the hem comes. It may be necessary to repeat the

dampening and pressing several times. This work must be done very carefully in order to take out all the fulness.

Next, bind the upper edge with a bias strip of silk or cotton. To do this, place the right sides of binding and hem together with the binding edge in line with the gathering threads on the hem. Baste and stitch $\frac{1}{4}$ inch from the edge, and trim away the edge of the hem just below the gathering threads. Turn the binding over, taking care to turn it over the hem rather than to turn the edge of the hem over, as that would make an extra thickness at the top of the hem and so defeat the purpose of this particular finish. Holding the hem away from the skirt, baste and stitch the binding and hem together without turning in the free edge of the binding as is usually done. Do this stitching from the right side, and let it come in the crease where the binding is turned over. Then slip-stitch the bound hem edge to the skirt.

80. Facing a Straight Skirt.—In finishing the lower edge of a straight woolen skirt, it sometimes happens that there is not enough length for a hem yet one wishes to leave attached what additional length there is so that the skirt may be lengthened later. In this case, a partial facing, as illustrated in Fig. 31, may be applied.

Turn the skirt edge to the wrong side on the marked line of bastings, as at *a*. Then baste it $\frac{1}{4}$ inch from the edge, as at *b*. Trim it off to an even width, and with a plain seam join a straight or bias piece of light-weight material to the top, as at *c*, having this strip wide enough to give the total hem width desired. Turn under the upper edge $\frac{1}{4}$ inch and stitch near the crease, as at *d*. Baste the facing in position, as at *e*, and slip-stitch, as at *f*. Remove all bastings and press the hem thoroughly.

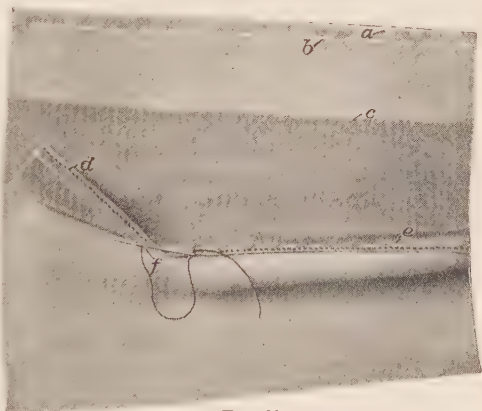


FIG. 31

81. Facing a Flaring or Circular Skirt.—Skirts of heavy fabrics that are very circular, cannot be hemmed successfully by shrinking

out the fulness, for it is impossible to remove all of it in that way. The only satisfactory finish in such cases is a fitted facing, applied as described in Art. 71.

RUFFLES AND FLOUNCES

RUFFLES

82. The material of which ruffles are to be made regulates to a great extent the manner in which they should be finished and applied, although the general style of the garment and seasonal preferences must also be kept in mind.

As a rule, ruffles cut crosswise of the fabric appear softer and may have the fulness better distributed than those cut lengthwise. Also, they have better wearing qualities. Bias ruffles are even softer and prettier in appearance than those cut crosswise, but such ruffles are a little more difficult to handle in the laundering, for unless ironed with care they are likely to become stretched and to lose their uniform width.

83. The allowance usually made for ruffles is one and one-half times the length into which they are to be held. This allowance may vary with the kind of material used and the amount of fulness desired in the ruffle. Sheer materials require more fulness and heavy materials, less. Also, bias ruffles require less fulness than straight ones.

84. Finishing the Edges of Ruffles.—Firmly woven cotton materials, such as organdie, and most silk fabrics may be picoted if an especially dainty finish is desired. Unless you wish to use odd pieces of material for the ruffles, you will find the method of marking for picot-edge ruffles, as shown in Fig. 27, most economical, provided the picoted finish is desired for only the lower edge.

First of all, even off one end of the material provided for the ruffles, following a crosswise thread. For the first row of basting to be used as a guide for the machine hemstitching, measure from the even-cut edge the desired ruffle width plus the allowance needed for finishing the upper edge of the ruffle, as at *a*. For the next row of basting and as many succeeding rows as are needed, measure twice the desired ruffle width plus twice the allowance needed for finishing, and baste. This line will be in the position of point *c*.

After the machine hemstitching is done, cut through the center of the rows of hemstitching to form a picoted edge, as at *c*, and cut, also, on a line creased midway between the rows of hemstitching, as at *d*. This method of planning the ruffles makes one row of hemstitching provide a picoted edge for two ruffles, as you will readily observe.

85. Ruffles of voile and similar open-weave fabrics prove more serviceable if finished with very narrow hems or, unless the ruffle is very narrow, with tiny bias bindings. In many instances, lace edging applied to the plain hem finish of a ruffle detracts from its severity and provides a very dainty finish. Bindings of contrasting color may sometimes be used with striking and attractive

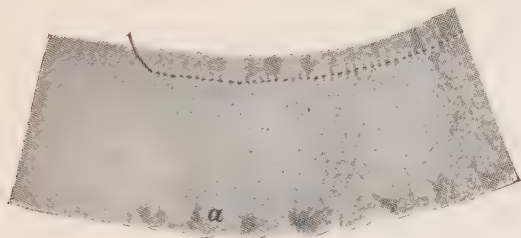


FIG. 32

results, especially for finishing wide scalloped ruffles on children's clothes.

Ruffles of firmly woven silk, such as taffeta, are sometimes edged with *pinking*, this work being done with a pinking scissors or machine.

86. *Frayed edges* in scalloped effect, as shown in Fig. 32, are likewise employed some seasons, a finish of this kind requiring bias cut ruffles.

To fray the material, grasp the edge of the ruffle between the thumb and finger and draw it out in a circular motion, continuing to do this at intervals of $\frac{1}{2}$ inch or so the entire length of the edge. This will give a ruffled scallop effect, as at *a*, which is very attractive.

87. **Joining Ruffles to an Edge.**—A ruffle may be joined to an edge, such as for the finish of collar, cuffs, or sleeve, by means of a French seam made in the usual manner or brought to the right side to simulate a tuck, or the joining may be made in a plain seam with a facing or by machine hemstitching.

To prepare the ruffle for joining, gather it about $\frac{1}{4}$ inch in from the unfinished edge. Then baste it to the edge to which it is to be joined, distributing the fulness evenly. Use a French seam only on very light-weight materials; make this just as narrow and dainty as possible and press it back from under the ruffle when it is completed.

88. If you wish to attach the ruffle with a plain seam and cover the seam edges with a facing, a finish that is especially desirable for silks and for cottons that are not sheer, secure one edge of the facing with the stitching that joins the ruffle, as previously suggested for joining a collar with a facing, placing the facing strip over the

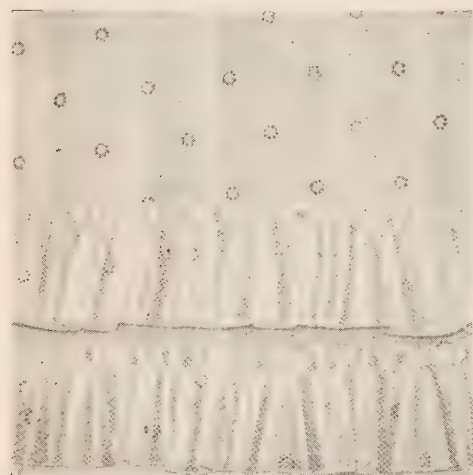


FIG. 33

ruffle so that one of its edges is even with the ruffle seam edge.

With the aid of a sewing-machine attachment, it is possible to gather the ruffle, sew it to the garment, and secure one edge of the facing in one operation, thus greatly simplifying the work. After the ruffle and facing are stitched together to the garment, trim the seam edges to within $\frac{3}{8}$ inch or a trifle more, press the facing back from the ruffle,

and turn under and secure its free edge with fine whipping-stitches or with a decorative stitch to carry out the trimming note of the design.

89. To prepare for the securing of a ruffle with machine hemstitching, simply turn under the edge to which it is to be applied, as previously directed for preparing work for hemstitching, and baste this edge over the gathered edge of the ruffle. After having had the hemstitching done, trim the raw edges close to the hemstitching.

90. **Applying Ruffles.**—To make a ruffle ready for application, that is, for securing it over a garment rather than to an edge, consider first the manner in which it is to be applied.

If the ruffles are to overlap so that the stitching used to secure them will be concealed, simply gather the upper edge, provided this edge is to be covered with a facing, or turn under the edge $\frac{1}{8}$ inch to $\frac{1}{4}$ inch and gather as close as possible to the turned edge, provided no facing is to be employed.

Follow this latter suggestion, also, for preparing ruffles for application with machine hemstitching, a finish that may be employed if the ruffle material is very sheer or if the ruffles do not overlap.

In applying ruffles prepared in this manner, first baste them in position so that the line of gathering is directly over the line marked for them; then secure this edge as desired.

91. Ruffles applied with a *heading*, or narrow ruffle effect, above the gathering line of the ruffle, as shown in Fig. 33, give an attractive and desirable effect, provided they do not overlap.

To prepare ruffles for application in this manner, have both edges picoted, provided this finish is desired, or turn the upper edge under an amount sufficient to give a heading of desired width, and gather this distance, usually $\frac{1}{4}$ to $\frac{3}{4}$ inch below the turned edge. Then, baste the ruffles in position over the garment and secure them, as shown, with machine stitching or with running-stitches, French knots, or a simple outlining-stitch along the row of gathering.

FLOUNCES

92. Applying Flounces and Tiers.—Flounces and tiers, whether straight, circular, gathered, or plaited, are usually applied to give a flat, inconspicuous effect where they meet the foundation garment. The least conspicuous method of applying a flounce with a *straight upper edge* is illustrated in Fig. 34. When this method is used, no stitching is visible on the right side.

Mark the seam line for joining the flounce to the garment, and then turn the bottom of the flounce toward the top of the garment, having their right sides together, and let the edge of the flounce, *a*, come $\frac{1}{4}$ inch below the marked seam line. Baste and stitch along the seam line, as at *b*, then turn the flounce down over this stitching, and press a crease, *c*, over the line of stitching.

93. A similar effect, achieved in applying a flounce with a shaped upper edge, is illustrated in Fig. 35. To apply such a flounce, turn under $\frac{1}{4}$ inch on the upper edge, baste this turn, as at *a*,

and press it carefully. Baste the flounce to the foundation, and slip-stitch near to the turned edge, as at *b*, using an occasional back-stitch.

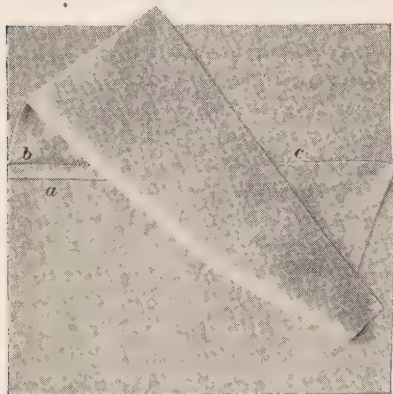


FIG. 34

94. It is sometimes desirable to have stitching show on the finished garment as a part of the general tailored effect. Under these circumstances, flounces are applied as illustrated in Fig. 36, which shows a circular flounce attached to a straight foundation.

Turn under the top of the flounce $\frac{1}{4}$ to $\frac{3}{8}$ inch and baste. Make small slashes in the turned-under edge, as at *a*, to allow it to lie flat, letting these extend to

within $\frac{1}{8}$ inch of the turn. Press the turned edge, baste it to the foundation garment, and stitch very close to the edge, as at *b*.

SHIRRING

VARIETIES OF SHIRRING

95. **Plain Shirring.**—Plain shirring, which consists of two or more rows of gathering, is used as a means of confining fulness in a garment and of distributing the fulness more evenly. Such shirring may be done with fine running-stitches or with machine-stitching, the hand-run shirring having a somewhat softer effect than that done by machine.

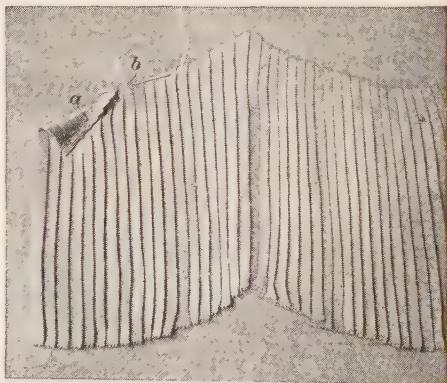


FIG. 35

96. In order to insure even spacing in the shirring, mark lines for the gathering by measuring at frequent intervals and basting, chalking, or creasing guide lines, as at *a*, Fig. 37, unless you intend to do the shirring with an attachment that marks the lines for shirring as the work advances.

If you do the *shirring by hand*, use very fine running-stitches following the marked lines, and leave a generous length of thread at the end of each shirring line so that the fulness may be adjusted in the fitting of the garment.

If you wish to do the *shirring by machine* without the use of an attachment, lengthen the stitch and loosen the tension a trifle; then, after stitching along the marked guide lines, draw up the under thread in each row of stitching enough to give as much fulness as desired, as at *b*.

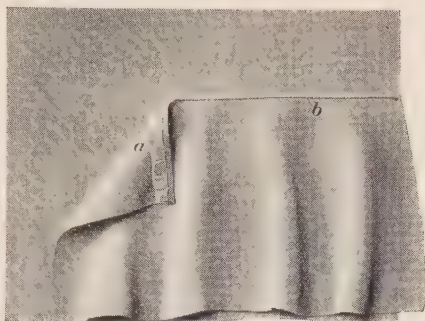


FIG. 36

If you intend to do the *shirring with a machine attachment*, proceed according to the directions given in your sewing-machine Instruction Book, first adjusting the attachment and trying out the fulness in order to gauge it correctly before starting to shirr the garment.

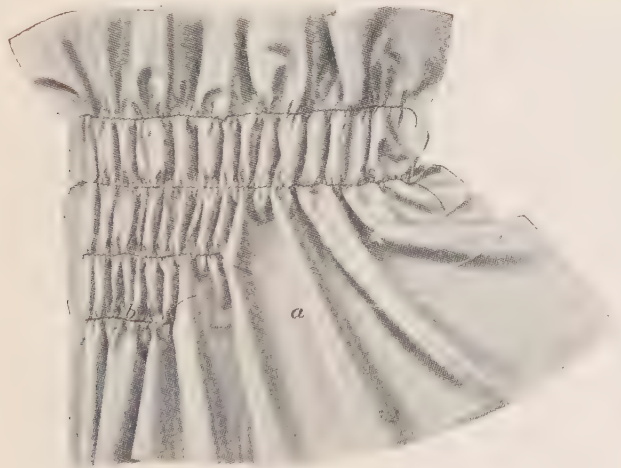


FIG. 37

97. Ornamental Shirring.—Plain shirring is sometimes used as a foundation for ornamental shirring, embroidery outlining-stitches being applied over the shirring lines in much the same effect as smocking. Very often shirring of this kind is arranged in groups

of gathered lines, just as tucks are sometimes used in group effect.

98. French Gathers.—If much fulness is to be gathered into a small space or if the material to be gathered is stiff in body, French gathers, or *gauging*, as shown in Fig. 38, will take care of the fulness in a more satisfactory manner than ordinary shirring.

To make French gathers, proceed as in doing uneven basting, taking long stitches on top and short ones underneath. Make each row so that its stitches are directly in line with those in the first row and place each row from $\frac{1}{8}$ to $\frac{1}{2}$ inch below the preceding one, as shown. This gives an effect of parallel folds.

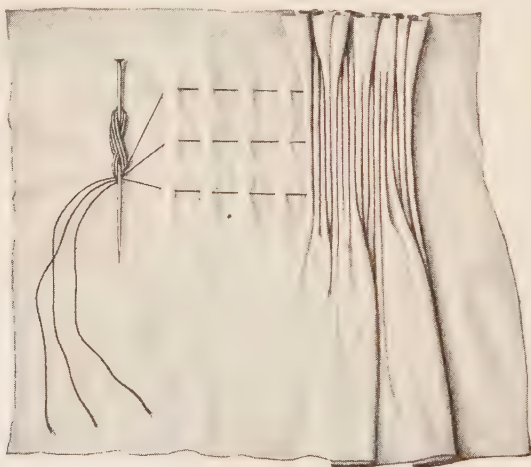


FIG. 38

Gathers made in this way will not appear so full on the surface, and yet the fulness underneath will be secured satisfactorily.

99. Tucked Shirring.—Tucked shirring consists of rows of narrow gathered tucks, as shown in Fig. 39. This is somewhat more decorative than plain shirring and requires a little more time for its development. As a rule, tucked shirring is done by hand rather than by machine, as it is a little difficult to stitch tucks of uniform width with the use of the shirring attachment, and besides, the hand-run tucks give a softer and more desirable effect.

In marking the lines for tucked shirring, allow, in addition to the spacing you desire, twice the width you intend to make the tucks. To make such shirring, fold the material together on the marked

line, as at *a*, and form a narrow tuck by taking the gathering-stitches through both thicknesses of the material, as at *b*.

100. Corded Shirring.

—Corded shirring, as shown in Fig. 40, consists of tucked shirring drawn up over small cable cords. As a guide for making corded shirring as illustrated, you will find chalked or basted lines, as at *a*, more satisfactory than creased lines, for the creases may disappear or lose their effectiveness when drawn over the cord and thus not prove an accurate guide.

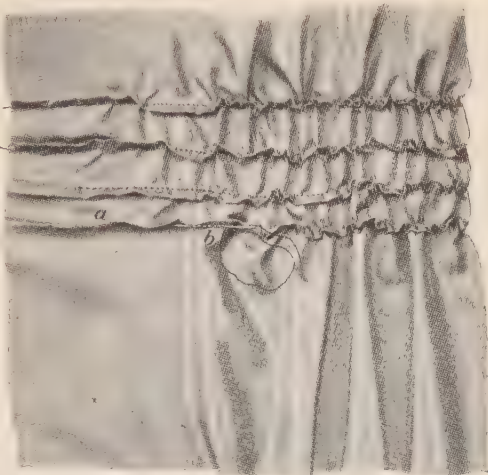


FIG. 39

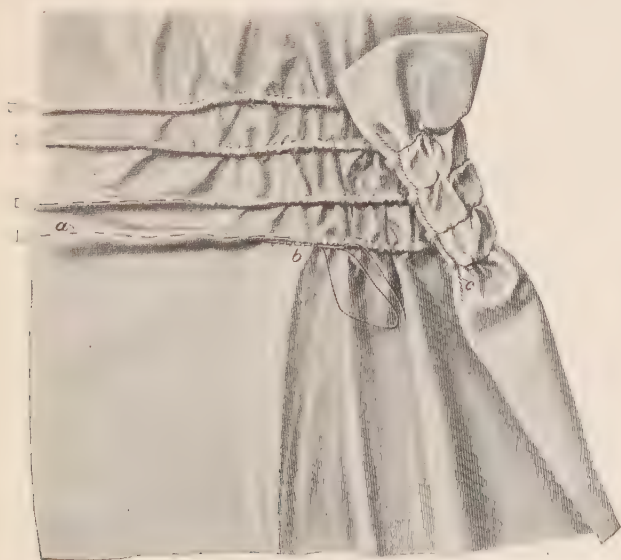


FIG. 40

101. In doing the shirring, first lay the cord under the marked line, as shown; then fold the material over the cord and take running-

stitches, as at *b*, as close to the cord as possible without catching the stitches in it. Draw up the gathering thread as you advance, pushing the fulness back over the cord, as shown, but leave sufficient thread length at the end of each row of shirring to make any required adjustments.

You will find it helpful to stay one end of the shirring with a row of stitching, as at *c*, to prevent the cords from being pulled back in the tucks when any adjustment is being made.

If you prefer, in doing corded shirring, you may make the tucks first and run the cable cord through them afterwards. Then, in adjusting the fulness, draw up the gathering thread of the tuck to make it correspond in length with that of the cable cord; this will insure a neat, attractive finish.

STAYING SHIRRINGS

102. Shirrings, if made by hand, must be stayed in order to keep their fulness evenly distributed. A row of fine machine stitching run over the adjusted fulness will serve as a stay for it, but this means of staying detracts from the daintiness of hand-run shirring and does not justify the amount of time required for the hand-work. Four methods of staying shirring, all of which retain the softness of the hand-work, are shown in Fig. 41. Of these, the ones shown in views (*a*), (*b*), and (*c*) are applied to shirring that is done on circular lines, and that in view (*d*) shows the staying of shirring in straight lines.

103. Staying Shirring with Back-Stitches.—The method shown in Fig. 41 (*a*), which is used for transparent materials, consists of a row of loosely done back-stitches over each row of shirring, as at *a*. Silk thread that matches the material in color is best for this, as it is strong and slightly elastic. Before staying the shirring, adjust the fulness properly. Then hold the work with the wrong side exposed, and, beginning at the end nearest to you, take a small back-stitch, as at *b*, being careful to keep it over one of the shirring-stitches so that it will not be prominent on the right side. About $\frac{3}{8}$ inch from this, take another back-stitch, as at *c*, and continue in this way until the row is completed. Then proceed with the next row.

104. Staying Shirring with Bias Tape.—Fig. 41 (*b*) shows a method that is highly satisfactory, particularly for staying shirring

on curved lines, such as a neck line. It consists of bias-fold tape applied with uneven basting, each strip of the tape staying two rows of shirring. Choose tape that is about $\frac{1}{4}$ inch wider than the distance between two rows of the shirring. To make the work easier, curve the tape by stretching one side and pressing with a hot iron before applying it.

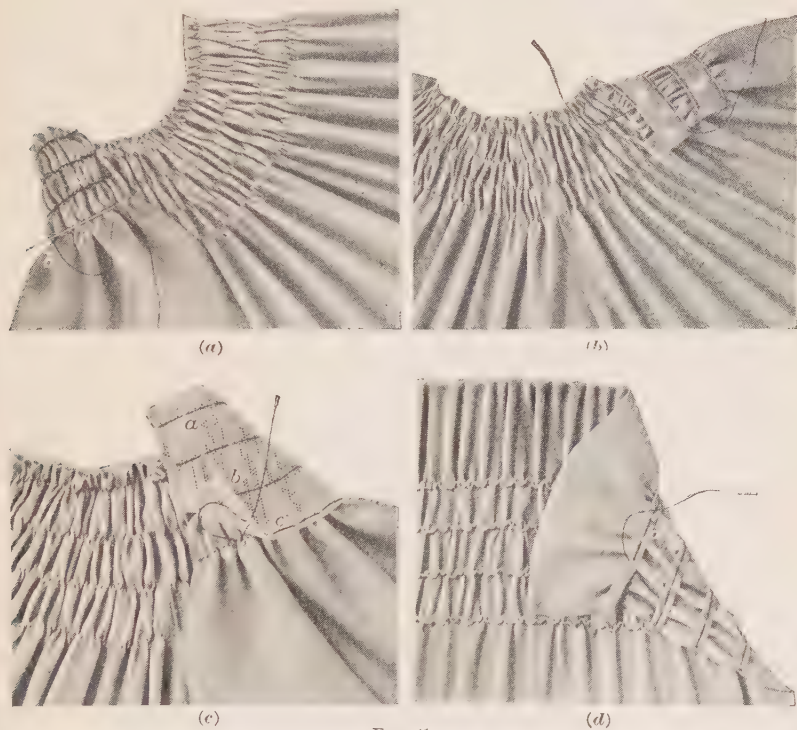


FIG. 41

Adjust the shirring and hold the work with the wrong side exposed. If there is a neck opening that extends through the shirring, begin with the end of the tape at this opening. Apply the tape at the inner edge of the curve first, as at *a*. Baste the upper edge of the tape to the first row of shirring, as at *b*, taking tiny stitches through the shirred material and keeping them in line with the shirring-stitches. With that row finished, baste along the other side of the tape, as at *c*, in the same manner. Any even number of rows can be stayed in this way.

105. Staying Shirring with Net Foundation.—A shaped piece of lining silk or net is often used as a foundation for shirring, as illustrated in Fig. 41 (*c*). Such a stay piece may be cut with the aid of a plain-waist pattern. If there is no opening through the shirring, cut the front and back sections separately and use plain seams on the shoulders, with the seams turned toward the wrong side of the shirring. If there is an opening at the center front, overlap the front- and back-pattern pieces the width of the shoulder-seam allowances, lay them on the stay material with the center back on a lengthwise fold, and cut the entire stay piece in one piece with the opening at the center front. If the opening is at the center back, follow the same method but lay the pattern on the material with the center front on a lengthwise fold so that the opening comes at the back. If the opening is on one shoulder, overlap the shoulder seams on one side, and cut the other side with seam allowances, to provide for finishing the opening.

Adjust the shirring correctly and over it place the net stay piece. Tack the upper row of shirring to the foundation, as at *a*, with a small stitch every $\frac{3}{8}$ inch. Continue in this way with each succeeding row. When you come to the lowest row, trim off the net $\frac{3}{8}$ inch beyond the shirring, turn the edge under $\frac{1}{4}$ inch, as at *b*, and take the stitches through the turned edge and the shirring, as at *c*.

106. Staying Shirring with Straight Stay Pieces.—Straight shirring is best reinforced with straight stay pieces. Fig. 41 (*d*) shows tucked shirring done in straight rows and stayed with straight silk seam binding tape.

First, straighten the shirrings by pulling the material from top to bottom just enough to make the little tucks stand out straight. Next, fold and press straight seam binding tape so that its two selvages come together. Place the tape over the back of the first row and tack it to the shirring with uneven bastings taken through the center of the tape, as at *a*. Proceed in this way with each row in turn.

FINISHING CORNERS

IMPORTANCE OF GOOD WORKMANSHIP

107. Although a certain amount of laxity is advisable in the construction of a garment in order to avoid a "set" appearance and to give grace and a suggestion of freedom to the lines of the dress, painstaking care in regard to the "little things" is generally essential to distinctive workmanship and appearance. For this reason, such details as corners may be considered of real importance and the most satisfactory method of finishing them, both for appearance and for service, should be determined according to the material and the design of the garment.

TYPES OF CORNERS

108. **Mitering a Corner in Embroidery Edging.**—When a corner is to be mitered in embroidery edging, if possible arrange or apply the embroidery so that the portion of the design that may be mitered most attractively is at the corner, as shown in Fig. 42.

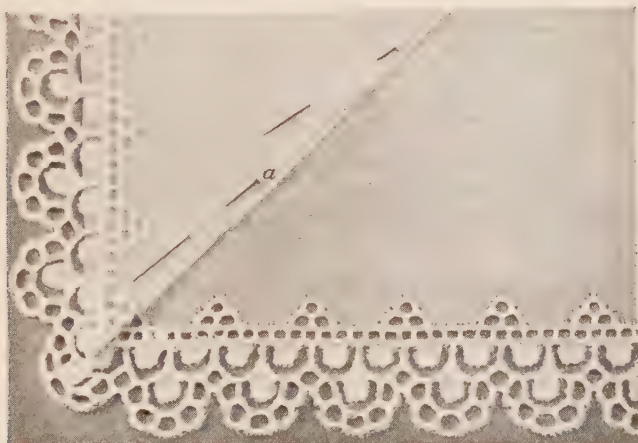


FIG. 42

In doing the mitering, fold the material with a diagonal line on the right side, as at *a*, taking care to match the design of the embroidery as well as possible and also to obtain the shape of corner desired.

When the miter is correct, pin it in position, crease this diagonal turn, lay the fold back, and baste along the crease; then stitch it

with the sewing machine or with very small running-stitches as far as the plain material extends.

Next, trim the material away, the same as for a machine fell, as shown at *a*, Fig. 43, turn the edge under, as at *b*, and then whip it down, as at *c*. When you reach the end of the plain material, overhand the overlapping portions of the embroidery design together, working first on the right side, and then trimming away the surplus portion of the design underneath and overhanding the edges closely together on the wrong side.

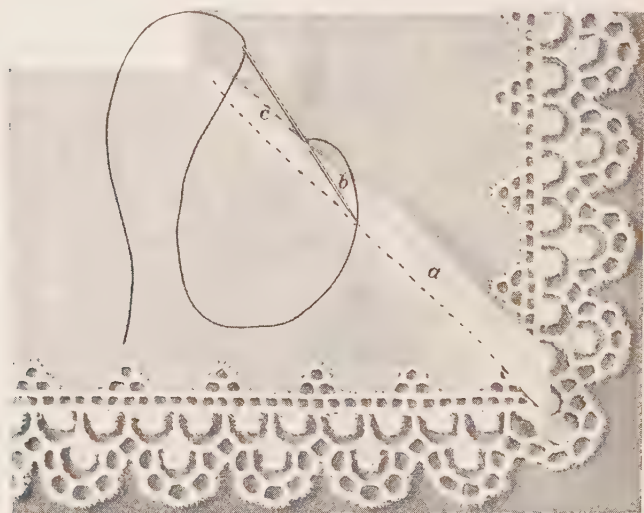


FIG. 43

109. Square-Finished Corners.—A square-finished corner is, for some purposes, preferable to a mitered corner, being especially desirable for stretchy or rather heavy fabrics when a flat, inconspicuous finish is desired. Square-finished corners are also used extensively for household linens on which hemstitched corners are desired and are, likewise, preferable in garments having the hems secured with hemstitching.

110. To make a square-finished corner, first turn and crease the hems in the usual manner. Then turn back the upper hem, that is, the one that overlaps, and cut away the underlapping hem to within a seam's width of the second turn, as at *a*, Fig. 44, and just above the crease of the hem that is to overlap, as at *b*.

Next, fold the hem back in position, as at *a*, Fig. 45, so as to conceal all the raw edges and, if necessary, turn under the end of the hem, as at *b*, a trifle more so that it will not be evident from the right side. You may leave this turned edge free or slip-stitch it in position, depending on the finish that will appear better. Secure the upper hem to the underlapping hem by means of whipping-stitches, as at *c*, or with slip-stitching, being very careful not to catch these stitches through to the right side, and then continue whipping the hem in position, as shown.

If you prefer a hemstitched finish, you may, of course, omit the whipping-stitches. In this case, the threads should be drawn before the corner is finished and, if the fabric is sheer, the surplus material at the corner need not be trimmed away.

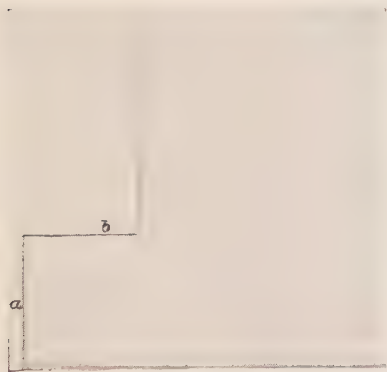


FIG. 44

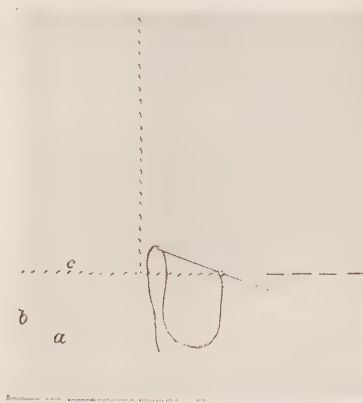


FIG. 45

111. Tailored Corners.—Tailored corners make possible the neat and substantial finishing of inside corners and intricately shaped pieces and may be applied to nearly all fabrics, being especially adaptable to silks and woolsens.

112. To tailor corners nicely and prevent them from drawing, observe the following method very closely: Put a small piece of the garment material or a piece of firm, light-weight material of the same color over each corner, placing this material over the corner on a half-bias thread, so that it will fit into position well and not draw when the corner is turned, and, also, placing the right side of the piece to the right side of the garment. Baste along the seam line, as at *eah*, Fig. 46 (*a*). Then stitch the corner diagonally,

as shown, from *b* to *a*, and from *a* to *c*, and trim the surplus material away, as at *d*. Remove the basting, turn the piece over to the wrong side, turning directly on the pattern line, and baste the turned edge down, as shown in (*b*), plaiting under the fulness at each side of the corner, as at *g*, so as to make the least possible bulk.

113. A tailored corner, such as this, is usually a part of a garment seam. In such a case, leave in the basting that secures the turned-back edges until the other seam edge is slipped under the corner and stitching is done along the right side to secure these seam edges together, or the edges are merely slip-stitched together so that no stitching will show on the right side. Then trim away the surplus material at the corner to make the stay piece of the same width as the seam allowance.

If the tailored corner is made in a trimming or garment portion that is not a part of a seam, the stay strip at the corner may be finished as a facing and the remainder of the edge finished in any desired manner.

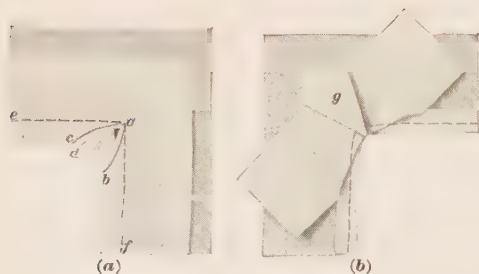


FIG. 46

OPENINGS AND FASTENINGS

USES AND VARIETIES

114. With the advent of the slip-on type of garment, the need of openings and fastenings became minimized. However, their making still is and will continue to remain such an important feature of dressmaking that every one who sews should thoroughly familiarize herself with them in order to handle them with facility.

To select the proper type of opening or fastening requires discrimination and a knowledge of dressmaking customs. Too quickly does a set or stiff effect, where there should be softness and ease, betray an unpractised hand. And similarly, a lack of firmness and strength where the nature of the opening requires such, tells its own story of insufficient dressmaking knowledge. In every instance, the type of opening or fastening should be suited to its use and then carried out with such precision of detail that the effect is one of professional nicety. A certain artistic ease may be desirable in

the shaping and putting together of garments, but exactness in the management of finishing details is just as characteristic of the good dressmaker.

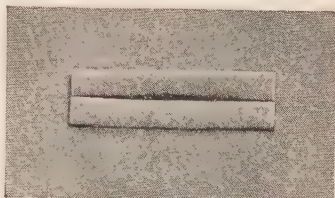
And so, to put in your hands methods that shall produce exact and unvarying results, various kinds of openings and fastenings are treated here, some, such as bound slashes and pocket openings being partly decorative in function and others being entirely utilitarian.

BOUND SLASH

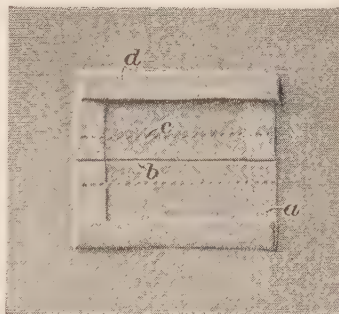
115. Very often a tie, a belt, or some other decorative feature of a garment is drawn through slashed openings. Such openings are usually made in a single thickness of material, and when neatly bound, are very attractive. Fig. 47 (a) shows a finished bound slash, and views (b) and (c), the steps in binding it. This type of opening can also be used as a bound buttonhole provided it is not required to stand much strain at the ends.

116. Mark the line of the slash on the material with chalk or basting-stitches. Cut two strips of bias $\frac{3}{4}$ inch wide and a generous $\frac{1}{4}$ inch longer than the marked line. Make a $\frac{1}{8}$ -inch turn toward the wrong side at each end of the two strips, as at *a*, view (b). Place the two so that their edges meet directly over the marked line, as at *b*, and stitch

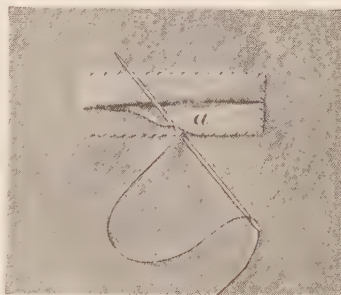
$\frac{1}{8}$ inch from the edges, as at *c*. Make a $\frac{1}{8}$ -inch turn on each of the free edges, as at *d*, slash the material on the marked line, being careful to cut just to the ends, and push the two free edges of binding through to the wrong side. Hem the creased edges to the machine-stitching as at *a*, view (c), and whip the ends down on both sides.



(a)



(b)



(c)

FIG. 47

STAND POCKET

117. The stand pocket, as a form of decoration and utility, is no longer confined to tailored garments of wool, but is seen very often these days in washable frocks and in those of silk. With this broadening of its scope, comes the necessity of learning how to make one of the simpler types correctly even though one may not be inclined to undertake the extensive making of strictly tailored garments.

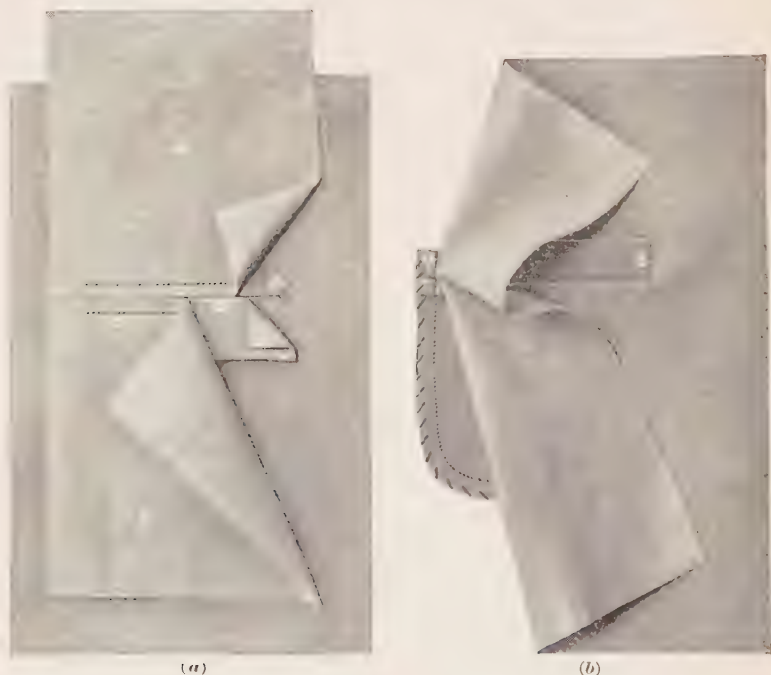


FIG. 48

A stand pocket may be made in any size and placed in almost any desired position, in the upper waist portion as a breast pocket, below the waist line at the sides, in the skirt, or in the belt.

118. Preparing the Pocket Sections.—On the garment, mark a straight line as long as the pocket opening desired, locating it $\frac{1}{4}$ inch above the point where you wish to have the lower edge of the stand. For the stand, cut a piece of material $\frac{1}{2}$ inch longer than

the marked line, and as wide as twice the finished width desired plus $\frac{1}{2}$ inch for seams. Besides the stand, cut two pouch sections, each 1 inch wider than the marked pocket opening, and $\frac{1}{2}$ inch deeper than the finished depth desired.

119. Making the Pocket.—Fold the stand lengthwise through the center with the right sides in, stitch across the ends, turn, and press. Place this below the marked line with the raw edges on the line, as at *a*, view (*a*), Fig. 48. Over it, place one of the pouch sections, *b*, and stitch through this section, the stand, and the dress $\frac{1}{4}$ inch from the line, as at *c*. Place the other pouch section, *d*, above this line in the location shown and stitch in the same way. Cut on the line to within $\frac{1}{4}$ inch of each end, and then diagonally, as at *e*, to the point where the end of the stitching comes. Slip both pouch sections through the opening, when the stand will assume an erect position. Baste the two pouch sections together and round off the corners. Then crease back the points, as at *a*, view (*b*), made by the diagonal slashes, and, in stitching the edges of the two pouch sections, stitch across these, as shown. Finish by overcasting the edges together, and slip-stitching the ends of the stand, as at *b*, to the right side of the garment, catching in the under pouch with the slip-stitches.

APPLICATION OF FASTENINGS

120. A point to observe in the application of fastenings is to use those of sufficient weight and in sufficient numbers to hold the garment edges securely together, but no more than are actually needed, aiming to avoid a compact, heavy appearance in the closing of the finished garment. This is especially essential in garments of the loose-fitting type whose beauty depends on softness and grace of line. In some cases, it is permissible to sacrifice absolute assurance of a secure closing in garments of this type when it is known that there will not be a decided strain on the fastenings.

Snap fasteners seem the most desirable dress fastenings, but hooks and eyes are really essential when there is considerable strain on the closing.

In applying any kind of fastening, use the greatest care to prevent any stitches from showing on the right side, for faults such as this give an amateurish effect to the garment that even lovely material and a pleasing design often fail to offset. On the other hand, care in such details adds much to the value of the garment.

121. Buttonholed Hooks and Eyes.—When hooks and eyes are used, securing them with over-and-over-stitches is generally satisfactory. If you want an especially neat and substantial finish, however, you may secure them with buttonhole - stitches, as shown in Fig. 49.

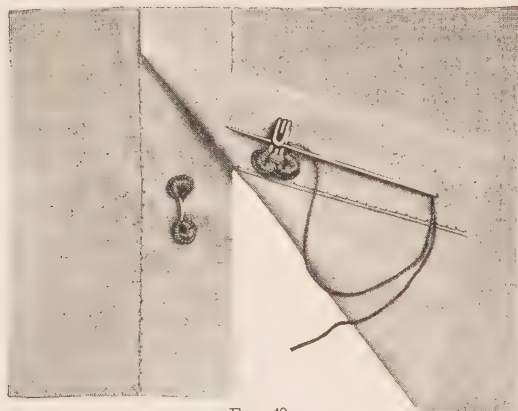


FIG. 49

The needle is shown in position for sewing through the hump of the hook, after the end of the prong has been securely sewed down.

122. Blind Loops.—Blind loops, an example of which is shown at *a*, Fig. 50, are often used with

tiny hooks when an especially soft finish is desired. Use thread of a color that matches the material, knot it, and bring the needle up in position for the loop. Take three stitches of the length you desire the loop, one over the other, making stitches the same length on the wrong side, also, as at *b*, and work over them with single-purl buttonhole-stitches, as at *c*, forming a bar with the purled edge toward the closing.

By inserting the blunt, or eye, end of the needle first, as shown, you avoid catching the stitches through the material underneath. When you reach the end of the loop, fasten the thread underneath with several tiny stitches.

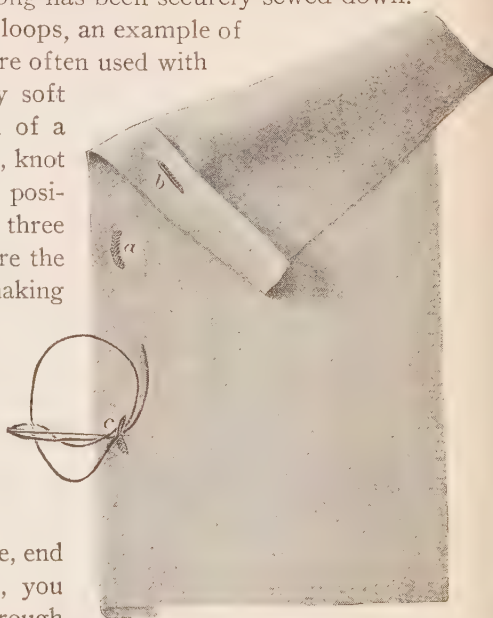


FIG. 50

123. Buttonholing Snap Fasteners.—Secure first the part containing the socket, taking from three to five buttonhole-stitches through each opening of the fastener, as at *a*, Fig. 51, and then bringing the needle up through the next opening as at *b*. In passing the needle from one opening to the next, you need not insert it in the material, as the buttonhole-stitches hold the thread down.

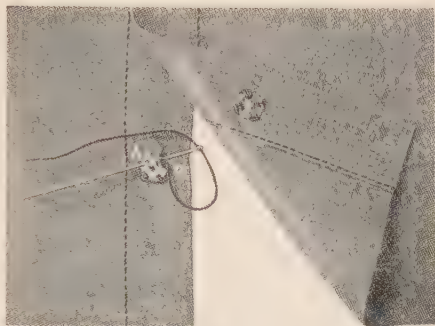


FIG. 51

After securing the under portion of the snap, mark the position for the upper, or stem, portion by lapping the upper edge of the closing over the underneath portion and then inserting a pin from the upper side just over the center of the socket underneath. Over the point of the pin, place the center of the stem portion of the fastener and buttonhole it in this position.

124. Covered Buttons.—Covered buttons, that is, button molds covered with the fabric of which a garment is made or with its trimming material, besides being economical, may often be employed with more satisfactory results than manufactured buttons. For any garment that will not be laundered, *wooden button molds* are very

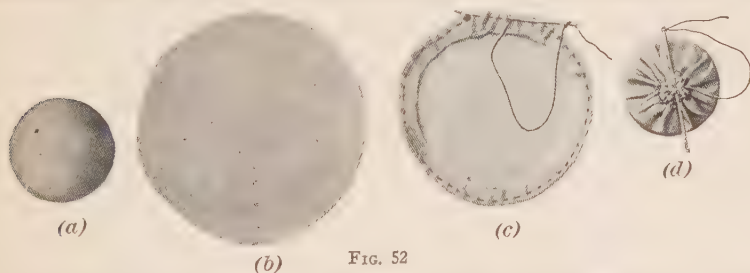


FIG. 52

satisfactory, but for wash garments, *bone molds* are much more desirable as, in the laundering process, the wooden molds are apt to split and to discolor the fabric. Button molds of wood or of bone may be purchased at almost any notion counter.

The method of making covered buttons is very simple and does not consume a great deal of time except for the covering of very

small molds, which not only require considerable care but are somewhat tedious to make. When extremely tiny buttons are desired for trimming, it is better to use other varieties.

In Fig. 52, view (a), is shown the right side of a self-covered button. To make such a button, first cut a circle of material, as in (b), with a diameter two and one-half times that of the button mold that is to be used. Turn under the raw edge of this piece, as in (c),

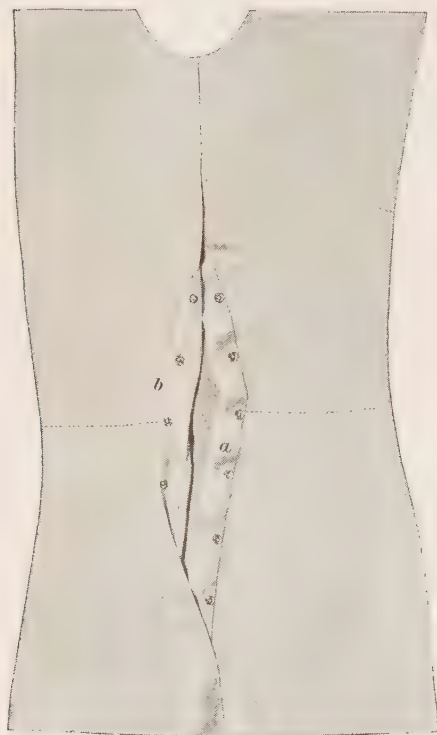


FIG. 53

so as to reduce its diameter to a trifle less than twice that of the mold, and gather on the extreme turned edge with very small stitches, as shown. Then place the mold inside the gathered piece and draw up the gathering thread, as in (d), drawing tight to the center. Finally, overcast the edges together closely and neatly.

If the material with which the button mold is to be covered is thin, it is advisable to place a piece of the material, cut to just the size of the button, over the top of the mold before placing the mold inside the gathered piece. This will insure a softer surface and also a button that will wear longer.

In making very small buttons of this kind, be particularly careful to draw the mate-

rial over the button mold so that it will be very snug and to adjust the fulness of the underneath portion perfectly, because on very small buttons this fulness is always partly visible from the right side.

125. Machine-Covered Buttons.—It is not necessary that buttons be covered by hand, as there are machines especially constructed for this purpose by which buttons of substantial and novel as well as attractive finish may be made. Establishments that make a specialty of plaiting and machine hemstitching generally

have button-covering equipment, also, and regulate the charge for covering the buttons by the size and style desired. A button-covering machine proves a decided economy in a dressmaking shop, but its purchase for home use alone is not advisable.

SHOULDER AND UNDER-ARM OPENINGS

126. Under-Arm Placket. — A close-fitting one-piece dress, whether cut on princess lines or having its blouse and skirt joined, must have a placket opening through the waist line on the left under-arm seam, as shown in Fig. 53, to allow ease for slipping over the head.

Leave this seam open 6 to 8 inches both above and below the normal waist line, making an opening 12 to 16 inches long. For each side, cut a straight binding of self-material, twice as wide as the under-arm seam allowance, plus $\frac{1}{2}$ inch, and 2 inches longer than the opening. Bind both edges in the same way, letting the ends of the bindings extend 1 inch beyond the ends of the opening. Do the first stitching on the machine, having it exactly on the seam line of the dress, but only $\frac{1}{4}$ inch from the edge of the binding. Whip the second edge down by hand, catching the machine stitches but none of the material. Let the back binding extend forward, as at *a*, and press the front binding under, with the crease on the seam line, as at *b*. Tack this invisibly at the waist line. Sew snaps close together as shown.



FIG. 54

127. Finishing Shoulder and Under-Arm Closing.—The finished appearance of a closing, made at the shoulder and under arm of a

dress, is shown in Fig. 54. A closing such as this requires that the sleeves be joined to a waist lining, the armholes of the lining first having been faced with the dress material, as at *a*, as previously suggested.

Face the armhole edge of the outer waist portion, also, as at *b*, using narrow bias or fitted strips for this purpose and securing them as inconspicuously as possible. Finish the front edges of the shoulder and under arm, as at *c* and *d*, with a facing $\frac{1}{4}$ to $\frac{3}{4}$ inch wide, whipping this in position with "easy" stitches that will not be noticeable on the right side; or, if there will be little or no strain on the closing, merely tack the facing back at one or two places along the inside edge, this method requiring that a deep turn be made at these edges and the turn machine-stitched near the crease.

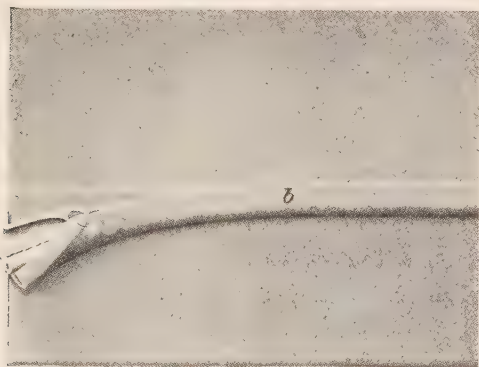


FIG. 55

Apply a binding $\frac{1}{2}$ to $\frac{3}{4}$ inch wide to the back edges of the shoulder and under arm, as at *e* and *f*, and, after applying snap fasteners to both edges of the closing and under arm, tack the bound shoulder edge to the lining at the neck and armhole ends. Also, if the outer waist portion is fairly close-fitting, tack

the under-arm seam to the armhole end of the lining seam. All tacking stitches must be kept invisible.

USE AND APPLICATION OF WEIGHTS

128. Use of Weights.—When overhanging portions of a silk or cloth dress, such as panels, tunics, sash ends, etc., are intended to fall straight and remain so, it is sometimes necessary to supply weights at the lower edge of these portions to make them hang or "set" properly. For weighting any part of a garment made of firmly woven cloth, *disk*, or *coat*, *weights* may be used. Since these have a tendency to drag down lighter-weight materials at the points where they are attached rather than hold down the edge in an even line, it is wise to use *weighted tape*, which is purchased by the yard, for silks and light-weight woolsens.

129. Attaching Weighted Tape.—Weighted tape comes in two kinds—*shot weight*, which consists of closely woven binding enclosing small shots at regular intervals, for lightest weight materials, and a binding enclosing larger *flat weights* for materials somewhat heavier.

To apply such tape, secure it with running-stitches or with stitching to the upper edge of the hem in such a manner that when this edge is turned under, the tape will be concealed in the hem.

If no hem has been provided, it will be necessary to apply the weights along a fold or seam at the lower edge inside of a narrow bias binding or in any manner that will prove less conspicuous.



FIG. 56

130. Some materials require that the tape be applied as shown in Fig. 55, in order to make it less apparent from the right side. In this case, cover the tape with a bias strip of the dress material, as at *a*, or with light-weight, self-colored silk or seam binding. Then place it in position after the hem has been secured so that it is even with the upper edge of the hem, as at *b*, and secure it with whipping- or slip-stitches.

In some instances, you may find that a continuous line even of shot-weight tape gives an effect that is too heavy. Just a few inches of tape at frequent intervals may give the desired effect, or the flat lead weights, removed from the tape and secured here and there along the edge, might prove even better.

These tiny lead weights, used separately, are very desirable for weighting sash ends, trimming, etc., as they may be covered with self-material and secured inconspicuously.



FIG. 57

131. Securing Separate Weights.—In using disk weights, cover them with the dress material or with self-colored, light-weight silk before securing them

in position. Apply this covering so that it is very flat on both sides

To apply the covered weight, lay it over the hemmed, or faced, corner and slip-stitch it in position, as shown in Fig. 56, being careful not to take these stitches through to the right side. Sometimes square containers hold the weights. These are sewed loosely in position, only the corners being tacked.

Usually weights used merely at the corners of panels or edges are sufficient, but, if necessary, they may be applied at intervals along the hem, or the disk weights may be applied merely at the corners and weighted tape used along the edge of the hem.

If the corner where a weight is desired is finished with a piping or binding, the use of a full-size disk weight would be very conspicuous. In such case, cut the weight in half, cover it, as shown at *a*, Fig. 57, and slip-stitch it in position over the bound corner, as at *b*.

EXAMINATION QUESTIONS

- (1) Explain the difference between plaits and tucks.
- (2) Tell how to mark for horizontal tucks near the lower edge of a skirt or sleeve.
- (3) Name the various kinds of plaits.
- (4) What is the advantage of stitching the inside edge of plaits at the bottom of a skirt made of wash fabric?
- (5) What is the general rule for finishing seams?
- (6) What points should be considered before determining the hem or edge finish to use on a garment?
- (7) What type of facing is generally preferred?
- (8) What is meant by a fitted facing?
- (9) What advantages has a crosswise ruffle over a ruffle cut lengthwise of the material?
- (10) For what purposes is a square-finished corner desirable?
- (11) What points should be observed in the application of fastenings?
- (12) What kind of weights would you suggest for: (*a*) A firmly woven cloth? (*b*) Silks and light-weight woollens?





